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July 11
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WANTED, July 4 and 11, between Scotland and Newcastle, Repertoire of five plays. Plenty of comedy, music, singing, and dancing. Wire for Monday next. Printing ready.
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"MY OLD DUTCH."
The Lyceum Success.
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WANTED,
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No. 1 Company.
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Once or Twice Nightly.
The Most Successful Musical Comedy on Tour.
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Offices 21 and 22,
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THE HIPPODROME, STOCKPORT.
WANTED, First-class Variety Attractions. For dates in August and onwards, with exceptions, apply, giving full particulars, terms, &c., to HARRY SPINKS, Manager, Hippodrome, Stockport.

For other Theatres Wanted see Displayed Wanted Section.

NOTE. — For special "Theatres Wanted" announcements of members of the Association of Touring Managers see page 9.

ARTISTS WANTED.

First Three Lines ..... 1s. 6d.
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WANTED, for Resident Season, Britannia Pier, First-class Soprano, Comedian, and Dancer. Photos., refs., particulars, DERRICKE, 47, Apsley-road, Great Yarmouth.

WANTED, Cinema Artists, all lines, for important British productions; photos. essential. SIDNEY JAY'S AGENCY, 181, Wardour-st., W. 1. 'Phone, Regent 4329.

WANTED, good Single or Double Turns, Concert Parties, on shares. No opposition 15 miles. Small stage only trouble. MANAGER, Cinema, Bakewell, Derbyshire.

WANTED, Eastern Dancer. Must be short and dark. Open July 11. Write, JACK CLIFFORD, 77, New Oxford-street.

WANTED, refined Buck and Schottische Dancer; able to bear, for speciality Waltz, height 5ft. Write, stating terms (live in), CARTER, c/o 53, Comberton-hill, Kidderminster.

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WANTED, Ladies, Train as Dancers, for Productions.
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WANTED Known, Young Lady Singer and Violiniste, extremely versatile; any business. Box 170, "The Era."

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WANTED, Revues, Big Vaudeville Combinations, Star Attractions. Artists of every description, for immediate dates, for first-class theatres and variety houses. Particulars first letter. Interviews by appointment only.

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WANTED, Big Comedy Acts, Sensational Specialities, Big Animal Acts, and Novelties of every description, for July 4, 11, 18, onward. Address, MANAGER, Palace, Sunderland.

MUSIC HALL ARTISTS' WANTS.

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Displayed Lines, each ..... 9d.

WANTED, Monday Next, also July 11, 18, by MAISIE COYNE,
The Character Comedienne.
Wire, 11, Vicarage-place, Margate.

WANTED, Monday next, FOUR REMICK GIRLS and a Piano, in a refined Vocal and Dancing Scena, own setting. This, Grand, Kidderminster. Wire.

WANTED, July 18 and 25.
THE FAMOUS CHRISTIES.
June 27, 3, Oxford-street, Barrow.
July 4, Tiv., New Brighton.
July 11, Pavilion, Liverpool.
Statuary Classics, Ballet Dancing, and Display in the "Xyst."

WANTED, Monday Next, also July 11, 25, THE BELLINIS, Equilibrists and Gymnastic Speciality. Thanks Dan Noble's and Fred Reynolds' Agencies for contracts. Wire for Monday to King's Theatre, Colne, Lancs

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WANTED, for the GRAND IMPERIAL CIRCUS, MANCHESTER
(other large towns to follow),
Circus Artists of every description.
First-class Riders.
Good Clowns.
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Tightrope Walkers.
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Big sensational "Slide for Life"—teeth, hair, or feet.
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Good Animal Shows.
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Troupes of Indians and Arabs.
Wild West and Ranch Riders (the real thing—nothing from Whitechapel).
In fact, any big Novelty that can draw the British Public can be entertained.
Can also entertain eight to twelve ex-Service Cavalrymen. Must be expert swordsmen and able to use the lance.
All to open Manchester, Monday, July 4.
Apply,
GENERAL MANAGER,
Grand Imperial Circus,
Manchester.

WANTED, Lady Performers, open Oct. Comedy Juggling Act. "CLAUDE," Circus, Margate.

CIRCUS ARTISTS' WANTS.

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GREAT BEN BOGAMAA'S ARAB TROUPE.
Seven French Moroccan Arabs, Great Lightning Tumblers, Pyramid Act, including Champion Arab Tumblers in world. This week, Fossett's Circus, Margate.

WANTED, Monday next, July 4, through misunderstanding; also July 18 (South), Aug. 29, Sept. 5, 12, 19, 26, on, with exceptions. Certain guarantee. Great speciality for Galas, Halls, &c. No Sole Agent. Wire or write quickly for Monday. C/o FOSSETT'S CIRCUS, Margate.

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WANTED, Novelty Turns for Fetes. Write, stating inclusive terms, to JOHN KING, 48, King's-road, St. Leonards.

MUSICIANS WANTED.

First Three Lines ..... 1s. 6d.
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WANTED, for seaside engagement, commencing July 11, Rept., able to lead; 'Cellist (must have large tone), and Drummer, with Tymps., Glock, &c. All men must be thoroughly experienced in Varieties. Audition, 11 o'clock Friday. NEW BOHEMIA CINEMA, Church End, Finchley. No letters.

WANTED, first-class Leader for Sundays. Also 'Cellist. Audition essential. Apply, M. D., Queen's Cinema, Forest Gate, E. 7.

WANTED, First-class Leader Violinist; also Sub Leader Violinist; able to conduct when wanted; and first-class 'Cellist; for West-End restaurant. Apply, GRAY, 12, Archer-street, Piccadilly, W., 12 to 1 daily.

WANTED, to open July 31, for high-class Cinema, the following instrumentalists:—
LEADER (must be good soloist).
2nd VIOLIN.
VIOLA.
FLUTE and PICCOLO (flat pitch).
Smart DOUBLE DRUMMER and TYMPANIST (Tymps and Tubular Bells provided).
Must possess an up-to-date outfit, and smart at effects. Permanency and comfortable engagement to good Musicians. Duties, 5½ hours daily (Sundays excluded). Apply, with refs. (stating terms) to Box 174, "The Era."

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State terms, age, and previous experience, and all particulars to
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Arcadia Theatre, Skegness.

WANTED, Leader-Violinist, well up in Alder's and Tavan's arrangements; big tone essential; 5½ hours daily. State terms, M.D., Picturedrome, Burton-on-Trent.

WANTED, good First Violin, permanent, to open County Theatre, Reading, July 25. Terms and references,
MILTON BODE, County Theatre, Reading.

AQUARIUM AND THEATRE ROYAL, GREAT YARMOUTH.
WANTED, First Violin, 'Cello, Clarinet, and Flute, for Season Engagement. Write, with refs. and terms, to
W. SCOTT PHIPP,
Aquarium Offices,
Gt. Yarmouth.

WANTED, for six or eight weeks, probably a permanency, first-class experienced Violinist; must be used to good concert programmes, and be able to lead if necessary; hours 3 to 6 and 7 to 10. Only really good people need apply. Absolute lowest terms and references to GARFORTH MORTIMER, Park Hall Cinema, Cardiff.

WANTED, Double Bass (gent.), for out of town. Apply, MADAME MAY WALTER, 3, Macclesfield-street, Shaftesbury-avenue, W.

WANTED, for "Musical Longshoremen" Co., good Bombardon, must play Trombone, or Bass Trombone Player. Those with me before write.
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THE PORTSMOUTH THEATRES, LTD.
WANTED, good 'Cello,
Open July 18.
A.M.U. Members only to apply.
CHAS. H. PETERS, Theatre Royal, Portsmouth.

WANTED, a thoroughly experienced 'Cellist (lady or gent.) to deputise for about 4 weeks, commencing Monday, July 4; high-class cinema; 3 hours nightly; no Sundays; comfortable engagement; beautiful country and river; salary, £3 6s. weekly, and half railway fare. State age and refs., CONDUCTOR, 40a, Fisher-street, Carlisle.

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WANTED, 'Cellist, used to Musical Comedy, &c.; six evenings and two mats. Salary £4.
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WANTED, for First-class Variety Hall in Glasgow, 'Cellist. Applicants must be experienced and thoroughly competent. Write, with full particulars, copies of references, &c., to Box 182, "The Era."

MUSICIANS WANTED.

WANTED, 'Cellist, immediately, male Cinema; audition Thursday and Friday, 10.30-12.30. M.D., 126, Elgin-av. Maida Vale, W.

WANTED, Musicians, at First-class Variety Halls.
Edinburgh Empire.
Wanted, VIOLA PLAYER.
Applicants must be experienced and thoroughly competent. Write, with full particulars of experience, copies of references, &c., to the MUSICAL DIRECTOR at the above-mentioned Hall.

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1, Telford-avenue, Streatham, S.W. 2.
WANTED, immediately, first-class Flautist, Violinist, 'Cellist, and Cornet, for Cinema work. Audition Thursday from 10.30. Write or 'phone, Streatham 394.

WANTED, first-class Pipe Organist. Solo and Orchestral, for Cinema; six days, no Sundays. Audition, Thursday 11 a.m. PALLADIUM, High-road, Wood Green, N.

WANTED, thoroughly experienced Mustel Orchestral Organist, for W. Bromwich. State terms, experience, &c., PICTURE HOUSE, 69, Victoria-street, Wolverhampton.

WANTED, First-rate Orchestral Pianiste, immed., for Ventnor Hotel, 4 weeks or longer; exp. Tavan and Alder; also dancing; 'Celliste required for August and later. Call, MADAME HEYMAN, 54, Aynhoe-road, Brook Green, Hammersmith.

WANTED, Brilliant Orchestral Pianist (Gent.), open July 4, or later. References and inclusive terms for six nights and one matinée. GLYNN HILL & CO., The Glynn Picture Hall, Chester.

WANTED, Pianist, for Cinema (experienced). Call, after 5 p.m., or write, IMPERIAL THEATRE, West Green-road, S. Tottenham, N. 15.

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WANTED, First-class Solo Pianist, open at once, for Picturedrome, Chester; small, but good-class hall; twice nightly, one matinée. Must be a good sight-reader, have large library of the classics (old and modern masters). Extempore players useless—a Musician required. Evening dress essential. State full particulars, lowest terms, &c., first letter, WILL HUNTER, Elvaston, Curzon Park, Chester.

WANTED, a Pianist.
ODETT'S PICTURE HOUSE,
158, Finchley-road, N.W.

WANTED, brilliant Pianist for London hotel; must know all Alder's and Debussey's Trios. Box 180, "The Era."

WANTED, Orchestral Pianist, Deputise 1 day weekly, Cinema, West End district; good reader. VICTOR SMITH, 20, Cromwell-grove, Hammersmith, W.

WANTED, to open at once in Lancashire Coast Town, highly experienced Orchestral Pianist (gentleman); must be sight reader and acquainted with Alder, Tavan, and classics. Send photo. Non-Union man would have to join the A.M.U. Not first-class musicians stand the risk of coming for one week. Box 185, "The Era."

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WANTED, Complete Orchestra, to open July 25 next; terms £3 5s., first cornet £3 8s., leader £3 15s. Full salary musical matinées, half others. Address, WARDEN.

WANTED, Musicians for Jazz Bands, for Ostende (ladies and gentlemen); must be first-class players and smart appearance. Photos and particulars,
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WANTED, for series dances, 1921-22, Piano, Violin, Banjo, Clar., Cornet, Trom., Drums; also four single Dinner Engts., Piano, 3 Vlos., 'Cello. Letters, with terms, Box 149, "The Era."

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MISS MARGUERITE LAKE is now conducting her Orchestral Classes every Monday and Friday morning, from 11 to 1, at THE NEW OXFORD GALLERIES, 77, New Oxford-street, W.C.
Violinists, 'Cellists, and all Instrumentalists, receive thorough tuition for cinema, café, theatre, in all standard programmes and Tavan Arrangements.
Classes held at Streatham.
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Woodfield-road. 'Phone, 5902 Hampstead.
2 minutes from Westbourne Park Station.

WANTED Known,
MAUD RISELEY, A.R.A.M.,
Musical Director, Grand Cinema, Pad., W.
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20 years' Stage Experience.

THIS AGENCY AND ALL CLASSES ARE UNDER THE PERSONAL DIRECTION OF WILFRED E. BOYCOTT.
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All Instrumentalists are invited to register for Engagements in Cinemas, Restaurants, &c.
Auditions arranged for Managers requiring Complete Orchestras or Individual Artists.
Office hours: 10 a.m. to 5 p.m.
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WANTED, Excellent Lady Accompanist, able to sing. Apply, by letter, 50, Elgin-Mansions, Maida Vale, W.

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WANTED Known, Pianist and Drummer would like to meet Musicians with view to forming a small Orchestra, for dance or cinema. Apply, MUSICIAN, 63, Victoria-road, Surbiton.

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WANTED, Readers to see our Important Announcement at the Bottom of this Page.
CINEMA BUREAU.

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WANTED, Wanted Known,
ABBOTT'S ORCHESTRAL SCHOOL AND AGENCY.
FINEST TRAINING SCHOOL in London for Violinists and Pianists who wish to become Leaders.
Musicians with or without experience should join ABBOTT'S SCHOOL.
Thorough training in Pedal Organ Playing. 12 lessons, £1 1s.
Classes daily. Also Thursday evening.
APPOINTMENTS FOUND.
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Displayed Lines, each ..... 9d.

WANTED, Engt., first-class Musical Director,
Piano, Baton, Arranger, Highest refs.
Lib., any biz., Tour or Resident.
COULTON,
Arnold House, Victoria-rd., West Hartlepool.

WANTED KNOWN, FRED HAYDN JACKSON, MUSICAL DIRECTOR, BATON OR VIOLIN, at liberty, Monday next, owing to hall closing. Any biz. Refer Manager here or Messrs. Jackson's Hippo., Rochdale. Would deputise for any M. D. or Violinist (wanting holiday); good library. All letters answered. Also at lib., Good Leader-Drummer and Solo Cornet. MUSICAL DIRECTOR, Hippodrome, Accrington.

WANTED, by Musical Director, a Change; 8 years present engagement, first-class music hall; excellent reputation and thoroughly experienced all lines; variety, theatre, or revue preferred; highest references. Box 155, "The Era."

WANTED, by Musical Director (Piano), with first-class Cinema experience, engagement. London or suburbs; large library; will deputise. SNELL, Cinema, George-lane, South Woodford.

WANTED, Engagement, by H. SLATER, Mus. Dir. (Piano or Baton). Liberty for tour or res. Arrange, &c. Offers above. 26, Spring-grove-view, Thwaite Gate, Leeds.

WANTED, Engt. by Conductor. Piano, Baton, Mus. Com., Variety, Cinema; brilliant orchestrator; first-class offers only. "STANFIELD," c/o N.O.A., 13-14, Archer-st., W. 1.

WANTED, Monday next, Conductor (Piano or Baton), thoroughly experienced; arr., trans., compose; tour or resident, resident preferred. First-class offers invited; any business. Apply, CASSON, Theatre Royal, Leamington Spa. Next, 45, Earlesmere-avenue, Balby, Doncaster.

MUSICIANS' WANTS.

WANTED, Engt., DARIUS MEAD, Conductor, Solo Violinist, or Leader; any bus.; perfect technique; fully conversant Tavans, Standard Works, &c. Liberty. Can open Monday. Wire best terms, 36, Park-street, Bath.

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WANTED Known, Advertiser, showing promise as Orchestral and Choral Conductor, desires to get in touch with Producer or Composer; young, enthusiastic. Box 162, "The Era."

WANTED, Hotel or Café Work, by Well-known Pianist-Conductor and Violinist. Both young, excellent, and experienced players. Give audition anywhere. Increase number if desired. SAKER, 157, Kennington Park-road, S.E. 11.

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WANTED, Engt., Rep. or 1st Violin; London and suburbs only. VIOLINIST, 196, Canterbury-road, Croydon.

WANTED, Engt. as Repet. Violin; permanent; 7 years' good ref. Terms, &c., to H. FOREMAN, A.M.U., 10, Ballantine-drive, Ayr., Scotland.

WANTED, by exp. Violinist (Rep.), Engagement, combine Viola; any business; or deputise. VIOLINIST, 8, Nigel-rd., Peckham Rye, S.E.

WANTED, by first-class Solo Violinist-Leader, Summer Engagement, Hotel; splendid library; can provide trio or quartette. Write, VIOLINIST, 66, Kenway-rd., Earl's Court, S.W. 5.

WANTED, First-class Solo Violinist-Leader, desires change, Cinema, London or Subs.; splendid library; can provide own trio or quartette; very moderate for comf. engt. Box 165, "The Era."

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WANTED, Engagement by experienced Violin-Leader in Trio; good library. Offers to LEADER, 14, Stayton-road, Sutton, Surrey.

WANTED, Engagement by exp. Leader-Violiniste, Cinema, Café, or Hotel. EDITH L. MAINWOOD, G.S.M., 27a, Ravenstone-street, Balham, S.W. 12.

WANTED, Engagement, by Leader during July; seaside preferred; thoroughly experienced all lines. Would deputise. Wire or write, LEADER, 48, Oldbury-road, Smethwick.

WANTED, Engt., First or Repet. Violin; experienced; any business; first-class refs.; can combine clarinet. Address, VIOLINIST, 51, Blackmore-grove, Teddington, S.W.

WANTED, seaside engagement by experienced lady Violinist; no Pictures; free July 18 for six weeks on; good sight reader. Box 186, "The Era."

WANTED Known, Young Lady Violiniste, striking talent, striking stage presence, disengaged owing to strike. Box 169, "The Era."

WANTED, by Violiniste and Pianiste; good lib., ex. (ladies). MRS. WRIGHT, Station-street, Cinderford, Glos.

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WANTED, Engagement by Violinist, young gentleman, Cinema and Dance. 32, Granville-square, King's Cross.

WANTED, Deputising, Sundays, by Violinist; experienced Tavan, &c., leader. Apply, Box 151, "The Era."

WANTED Known, Violinist disengaged, with or without library, experienced all lines, fine tone instrument, age 35. State particulars, &c., please, first letter, to SYMPATHY, 15, Cowley-mansions, Cowley-road, Brixton, London.

WANTED, engagement in Cinema by Violinist and wife (Pianist); good musicians; library. Salary £7 weekly. 29, Balmoral-road, Lancaster.

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Apply, Box 177, "The Era."

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WANTED, Engagement by Brilliant Solo Cornet, Orchestral or Military. GROSMAN, 355, High-road, Chiswick.

WANTED, engagement by reliable Cornet; any business; cinema preferred. Address, Box 181, "The Era."

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WANTED, by exp. reliable Clarinet, Perm. Engt., Cinema or Theatre pref.; excel. refs. State terms, Box 160, "The Era."

WANTED, Engagement, Clarinet, exp. Theatre, Cinema; any distance; abstainer. T. MITCHELL, 9, Talbot-street, Wright-street, Hull.

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GRAND THEATRE, ABERAMAN.

The above Theatre is CLOSED as and from Monday, June 27, 1921, until further notice, owing to industrial crisis.

On behalf the Committee,
GWILYM D. PHILLIPS, Manager.

WILL

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LONDON SUBURBAN THEATRES.

KING'S, HAMMERSMITH.

The bright and breezy musical comedy, "Morocco Bound," attracted a large and appreciative audience to the King's Theatre, Hammersmith, on Monday. It went with a swing from start to finish, and there were many encores. Mr. Fred Wolgast was exceedingly droll as Squire Higgins, the wealthy retired coster, and his rollicking humour made the house rock with laughter. Mr. Paddy Dupres in the part of Spoofah Bey was, as ever, a great success, and with Mr. Bobbie Ashby as Lord Pimpleton, the dude, kept the fun fast and furious. Miss Rita Everard was clever as Maud Sportington, her dancing being specially attractive, and her rendering of the old-time favourite, "Marguerite of Monte Carlo," was encored vociferously. After singing this item, Miss Everard was presented with a beautiful bouquet of pink roses. The singing of Miss Georgina Fischer as Ethel Sportington was also very popular. Mr. Fred Willett, who appeared as Josiah Higgins, the brother of the coster squire, was very funny, and Jack Tredale as Vivian, the squire's son, Mr. H. Tilbury in the part of the Grand Vizier of Morocco, Mr. J. C. Ferris (the butler), and Miss Violet Bessell as Countess Helene de la Blague, all contributed to the success of the evening.

WATFORD PALACE THEATRE.

"Oh, Harry!" presented at the Palace this week by John Anderson, is a production full of excellent songs and pretty dances. It has a very clever leading lady in Miss May Mayo, who appears in male attire with great success; she acts and sings throughout like the experienced artist she is. The part of Lydia is most charmingly played by Miss Isa Gordon, her singing and dancing giving general delight. Mr. Barney Murphy, as Jimmy Wright, a bailiff, is a capital comedian, with original methods. His song, "I'm Just a Simple Fairy," followed by a clever dance, is exceedingly good. Mr. Bert Price, as Reg Waring acts creditably, and his dance with Miss Gibson, is very enjoyable. Mr. J. H. Douglas, as Lord Haterman, an alleged woman-hater, gets through some clever work. Among the most pleasing features of the evening is the delightful singing of Madam Jennie D. Elliss, the winner of over 300 prizes for singing. Her exquisite rendering of "Where My Caravan Has Rested" is greatly appreciated. The chorus is exceptionally smart and well balanced, and under the conductorship of Mr. J. Watson the whole entertainment runs its course merrily.

THEATRE ROYAL, GUILDFORD.

A revusical affair, entitled "Wit and Wisdom," is the attraction at the Royal, Guildford, this week. A faint suggestion of "plot" serves to bring to light a number of vaudeville happenings, all decidedly worth while. Comedy, burlesque, melody, and dance, are pleasingly intermingled—two features worthy of special mention being the brilliant fiddling of Joan Deering and a telephone stunt cleverly put over by Percy Johnson and Bobbie Chandler. The cast includes Harry Rickard, a pleasing light-comedy lead; Ada Bellfield, dainty and clever; Percy Lawler, and Miss May, who dance their way to favour; Percy Johnson, who has a fund of broad comedy, and Bobbie Chandler, an excellent foil throughout.

"A MIDSUMMER NIGHT'S SCREAM."

TO THE EDITOR OF "THE ERA."

DEAR SIR,—Regarding the above title, which the Co-optimists are using for their Pierrot entertainment at the Royalty Theatre.

I ran a burlesque company, entitled "Nap," or "A Midsummer Night's Scream," for several years, and amongst others in the cast at different times were Walter Passmore, the late Walter Groves, Walter Summers, my two brothers, and myself. The music was written by Julian Wilson, now conductor at the Court Theatre, Liverpool.

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I called on Messrs. Laddie Cliff and David Burnaby, and they saw I had prior claim, and both were very charming, and I am only too delighted for them to use the title for their present season.

As my show was a burlesque on "The Midsummer Night's Dream," and I may in the future (one never knows) put it on again, I should be very pleased if you could give publicity to this.—Yours faithfully,

MARTIN ADESON.

Elcombe, 132, Cavendish Road, Clapham Park, S.W. 12.
June 26, 1921.

M. BRIEUX'S FRENCHWOMEN.

PLAYWRIGHT ON HIS OWN PLAYS.

M. Brieux is one of those rare dramatists who read their own plays better than anyone else can do it for them. At the French Institute in Cromwell-road on Thursday, the 16th inst., lecturing on the Frenchwomen in his plays to a large and distinguished audience—which included the French Ambassador and Mme. la Comtesse de Ste Aulaire he took scenes to illustrate his subject, and read them with a point and a humour that delighted everybody.

Mr. Brieux set himself to combat the foreigner's false impression of French women. It had got abroad, mainly, he contended, through novels and plays written by Frenchmen. He put down this persistent calumination to France's abasement after the 1870 defeat. France had lost confidence in herself, and her writers of that period—"manufacturers of despair," M. Brieux called them—reflected her humiliation. They could find nothing hopeful or flattering in the situation, but rather than not talk at all, preferred to say evil of themselves and their fellow-countrymen. He believed it was owing to them that the whole world was surprised when France proved during the war that her women could be heroines, and that her sons were not degenerates. He told the story of a visitor to Paris who had seen four plays in which the only difference of plot was that one of the married heroines had two lovers and the others only one apiece. A scene from "La Française," between Bartlett, the American nourished on French novels, and Marthe, the Frenchwoman who finds herself forced to correct his impressions, came at this point. In scenes from "L'Evasion" and "Suzette" M. Brieux showed the Frenchwoman as the coquette by nature, restraining herself by the exercise of moral force, and as turner of the tables on one of a type from whom she has had most to suffer—"professors of gallantry."

M. Brieux closed with an eloquent defence of the problem play. He had, he said, been reproached over and over again for writing plays with a thesis, but that reproach had left him impenitent. Why, he asked, should not certain dramas be a compromise between a play and a lecture? If the theatre were to be nothing more than a place of pleasure in which one rested from the joys of the table while preparing for other joys, then, to be consistent, Sophocles should be destroyed, Aeschylus burnt, Euripides suppressed, and Shakespeare, Corneille, Goethe, Victor Hugo, Henri Becque, and Gérard Hauptmann relegated to oblivion.

THE LEAGUE OF NATIONS THEATRE.

TO THE EDITOR OF "THE ERA."

Dear Sir,—After the unprecedented successes of the "Old Vic" and Mr. Leon M Lion, given in Belgium, the general cry of our numerous friends there was: "Give us more English plays, we will all support you."

This impelled me to start at once the "League of Nations Theatre," destined to become a harbinger of English plays and English actors on the Continent.

I have already secured the patronage of Sir George Graham, our Ambassador in Brussels, and of Baron Moncheur, the Belgian Ambassador in this country.

The firm of Messrs. W. H. Smith and Sons in Brussels, through their manager, Mr. Alfred Garner, have promised their hearty co-operation, which ensures success for Belgium.

Mr. Fred Wright will be general manager, and it is hoped that Miss Haidee Wright, his sister, one of our greatest actresses, will lend her talent.

Negotiations are in progress with a well-known producer, and some of the best actors and actresses of the young generation.

Through Messrs. W. H. Smith and Sons I am arranging a series of performances at the Royal Theatres of Brussels and probably Antwerp and Liege, in October next, when a Galsworthy play, Capt. Berkeley's famous comedy, "French Leave," and I hope a play by Mr. G. Bernard Shaw, will form the first repertoire.

Capt. Berkeley and Mr. H. Hamilton Fyfe have kindly consented to become my literary advisers; their names are a warranty that only the best English plays will be presented to our Continental friends in Belgium, Holland, and Scandinavia, and other countries.

In conclusion, allow me to say that although I shall be glad of material and moral support, I am prepared to launch this enterprise single-handed, and that all profit will be devoted to the funds of the "League of Nations" and the cause of the National Theatre in England.—Yours truly, J. T. GREIN.

24, Launceston-place, W. 8.
June 23, 1921.

"THE NIGHT OF THE PARTY."

Dear Sir,—In your last issue you state that "The Night of the Party" proves to be a modern version of the Rev. J. Townley's "High Life Below Stairs." As my husband took the main incident, and at least six of his principal characters, actually from life, I sincerely trust you will see your way to publish this letter and clear his name of any charge of plagiarism. The original of Frank Fayne (the master) was in the stalls of the St. James's Theatre on the first night of this production; his servant was the original of Crosbie; Flambert was taken from a very well-known "gentleman's servant," who is mentioned by name in most of the reminiscences of his late Majesty, King Edward, in whose service he was; Bogle, the hall porter, is also a study from life.—Yours faithfully, MAY L. PALFREY, (Mrs. Weedon Grossmith).

St. James's Theatre, S.W.
June 25, 1921.

ACTORS' ASSOCIATION MATTERS.

SECRETARY'S NOTES.

A GRAMOPHONE SINGER'S CONTRACT.

Cost of Living.

The secretary is in receipt of a most important circular from the Parliamentary Committee of Trades Union Congress, from which it would appear that the Ministry of Labour's index number concerning the cost of living is below the actual fact. A worker in receipt of a weekly wage of 25s. before the war, according to the Ministry of Labour, would be receiving now 65s. 3d. per week, whereas, according to Labour statistics, he would be receiving 73s. 3d. per week, i.e., 7s. more would be paid.

The Ministry calculate that the increased cost of living is 169 per cent. above July, 1914. Labour estimates the increased cost of living to be 189 per cent. higher. The Ministry calculates that the drop from September, 1920, to May, 1921, was 33 points, the figures according to Labour being 11 points drop only.

The Slump in Theatres.

Surely it would be a good thing if many provincial theatres were to revert back to the old stock or repertory form of entertainment. During my visits north, I called at the Theatre Royal, Oldham, and was astonished to find "The Yellow Ticket" being performed there, and to learn that "The Flag Lieutenant," and plays of that kind, had been played to enthusiastic audiences, composed chiefly of Oldham mill girls. One of the great attractions of the cinema is the fact that the audience know their "stars" and get to look for their return. Now repertory or stock audiences get to know their artists and go to see them just as much as the play.

Some interesting statistics are before me concerning the Theatre Royal, Oldham. The season has gone on since May 7, 1917, with the same company, produced by Mr. Alfred Denville. The record is held by "The Story of the Rosary"—most plays by one author, George R. Sims. 173 complete sets of scenery were painted by the artists at the Theatre Royal. The oldest members of the company are:

Lady ..... Maisie Wright
Gent ..... William Passmore

The orchestra and staff are practically the same.

If such successes can be achieved at Oldham by Mr. Denville throughout this number of years, it surely is a proof that stock companies are a great attraction. Further, artists benefit as they are resident in one town, and there are no difficulties and expenses re travelling. It also weeds out the incompetent people who go into the profession "for a lark," who would certainly not do the hard work demanded by repertory.

Unemployment.

It is interesting to note in the *Labour Gazette*, issued by the Ministry of Labour for June, 1921, that the following numbers of unemployed appear under the heading of "Entertainments and Games":—

Males	3,770
Females	3,545
Total	7,315

which is an increase among the former of 235 and an increase among the latter of 518, as compared with April, the total increase being 753.

On short time:—

Males	144
Females	185
Total	329

making an increase of 72 males and 117 females, the total increase being 189.

What proportion of these are theatrical artists earning less than £5 it is of course impossible to say.

Re Gramophone Companies' Contracts.

I publish herewith, without comment, a contract which has been offered to one of our member by a gramophone company. Will members kindly inform me—giving the fullest possible particulars—of any contracts issued by any gramophone company?

ALFRED LUGG,
General Secretary.

A GRAMOPHONE ARTISTS' AGREEMENT.

AN AGREEMENT made the 3rd day of July one thousand nine hundred and seventeen BETWEEN THE —— COMPANY of —— (hereinafter called "The Company") of the one part and —— of —— (hereinafter called "The Artist") of the other part

WHEREBY IT IS AGREED as follows:

1. The Artist shall from time to time at reasonable hours during a period of One year computed from the date hereof as and when required so to do by the Company attend at the Company's Studios at —— aforesaid or at some other place to be agreed upon between the Company and the Artist and there perform and/or render for the Company such musical compositions and/or works not being less in number than Six as the Company shall select to the intent that such musical compositions and/or works may be reproduced by means of records for use in by or on sound recording and/or sound producing machines and/or devices. The times and duration of such attendances shall be fixed to suit the reasonable convenience of the Artist.

2. The Artist shall at the request of the Company repeat any musical composition and/or work the record of which may not be deemed perfect by the Company until a perfect master record has in the opinion of the Company been obtained.

3. The Artist declares that she has not heretofore performed and/or rendered any musical compositions and/or works for reproduction by means of sound recording and/or sound reproducing machines and/or devices whatsoever other than for the Company.

4. The Artist shall not for a period of one year computed from the date hereof perform and/or render any musical compositions and/or works whatsoever into or for reproduction by means of any sound recording and/or reproducing machines and/or devices whatsoever save for the Company or do or suffer to be done or consent to any act whereby any person firm or corporation other than the Company may be enabled to make records for use in by or on any sound recording and/or sound reproducing machines and/or devices or any devices of any musical composition and/or work performed and/or rendered by the Artist and the Artist shall at all times do and sign or concur in the doing and signing of all acts things and documents which the Company may reasonably require for the purpose of preventing the reproduction of any musical composition and/or work performed and/or rendered by her in by or on any sound recording and/or sound reproducing machines and/or devices other than by the Company.

5. The Company will during the said period of One year and thereafter during the life of the Artist provided she shall carry out the provisions of this Agreement and so long as she shall not at any time either during the said period of One year or at any time thereafter perform and/or render any musical composition and/or work for reproduction by means of any sound recording and/or sound reproducing machines and/or devices whatsoever other than for the Company pay to the Artist as remuneration for her services a Royalty on each record made by the Artist for the Company and actually manufactured and sold by the Company after the date hereof from any matrix or matrices to which this Agreement refers calculated as follows:—

(a) In the case of a single-sided record reproducing a musical composition and/or work performed and/or rendered by the Artist under Clause 1 hereof at 10 per cent. (Ten per cent.) of the retail selling price of such record in the country where it is sold.

(b) In the case of a double-sided record both sides of which reproduce a musical composition and/or work performed and/or rendered by the Artist under Clause 1 hereof at 10 per cent. (Ten per cent.) of the retail selling price of such record in the country where it is sold.

(c) Should the Artist have recorded on one side of a double-sided record the other side of which contains a recording or recordings made by a third party or third parties then in respect of the side which produces a musical composition and/or work performed and/or rendered by the Artist under Clause 1 hereto at 5 per cent. (Five per cent.) of the retail selling price of such record in the country where it is sold.

6. The Company will with every half-yearly statement as hereinafter mentioned pay to the Artist the amount appearing by such statement to be payable to her for Royalty as aforesaid. The Company will furnish to the Artist half-yearly a statement made out to the thirtieth day of June and the thirty-first day of December in each year showing the number of such records to which this Agreement refers sold by the Company during the period covered by such statement and the Royalties payable hereunder to the Artist in respect thereof. The Artist shall be entitled to a certificate by the Company's auditors of the correctness of such account. Such statement shall be furnished within ninety days of each half-yearly date. The first account shall be made out to the Thirty-first day of December One thousand nine hundred and seventeen.

7. The Artist will learn any new musical compositions and/or works for the purpose of being reproduced by records as aforesaid which the Company may desire her to perform and/or render.

8. Notwithstanding anything herein contained the Company shall not be bound to insert in its catalogues any records to which this contract relates and shall be at liberty to remove any of the same therefrom whenever the Company considers it desirable so to do but without prejudice to the Company's right to replace and afterwards remove the same from time to time as the Company may think fit.

9. Any Company or partnership in which the Company has a controlling or other interest may catalogue and sell records of musical compositions and/or works performed and/or rendered by the Artist under the terms of this Agreement.

10. It being expedient that a special stipulation should be made with regard to the Continent of America notwithstanding anything herein contained the Company shall be at liberty to supply one or more master matrices of records made by the Artist to the —— of —— or to their successors in business to enable records to be manufactured and sold by them in the territory in which they have by agreement with the Company the right to sell records upon the terms that the said ——Company shall account for and pay the said Royalty as aforesaid upon the said records sold in the territory of that Company. The Company shall stipulate for a half-yearly account to the end of June and December respectively similar to that mentioned in Clause 6 hereof and for payment therewith of the Royalty payable and on receipt of such Royalty the Company shall pay over the same to the Artist.

11. In the event of any person firm or corporation producing offering for sale and/or publishing any copies or duplications of the records of the Artist's performing and/or rendering of any musical compositions and/or works made or recorded by the Company and/or "passing off" as the Company's manufacture any such copied or duplicated records whether the same be furnished with an imitation of the Company's label or stamp or some other label or stamp the Artist will (at the expense and under the direction of the Company) use all such legal means as may be possible to enable the Company to endeavour to put an end to or to put an end to such unauthorised reproduction offering for sale and/or publication of her performing and/or rendering of any musical compositions and/or works and will assist the Company by every means in her power in any action it may take with the same object.

12. The Company shall be the owner of the original Plate within the meaning of the Copyright Act 1911 of each musical composition and/or work performed and/or rendered by the Artist as aforesaid at the time when such Plate shall be made so that the Copyright under the Copyright Act 1911 in each record of such musical composition and/or work shall be the property of the Company in conformity with Section 19 sub-section (1) of the said Act. The Company shall also be the absolute owners of all the Artist's rights in her personal performance and all rights of any nature whatsoever in respect of the records to be made by her for the Company that the Artist shall at any time possess in any country of the world where the Copyright Act 1911 is not in force AND the Artist shall also do or cause to be done such further acts and things and shall execute or cause to be executed in her name and on her behalf such deeds or further documents as the Company may at any time require to enable it to obtain the full benefit of this provision and to enforce all or any of the rights under the Copyright Act 1911 or the laws of any British colony dependency or dominion or any foreign country in respect of the records made under this agreement and/or any modification and/or extension thereof.

13. In the event of the Artist failing to perform and/or observe any of the provisions of this Agreement on the Artist's part herein contained the Company shall be entitled to forthwith determine this Agreement and all the obligations on the part of the Company and rights of the Artist herein contained shall also forthwith determine but without prejudice to any other remedies of the Company in respect of any breach hereof by the Artist.

14. At any time before the expiration of the said period of One year the Company shall by notice in writing to the Artist if so desirous be entitled to continue this Agreement for a second period of one year computed from the expiration of the said first period of one year. Should such notice be given by the Company as aforesaid then the Company at any time before the expiration of such second period of one year shall in the same way be entitled to continue this Agreement for a further third period of one year computed from the expiration of the said second period of one year. Any notice given under the provisions thereof shall be given by registered letter and shall be sent to the address of the artist last known to the Company.

IN WITNESS whereof —— on behalf of the Company and the said —— have hereunto set their hands the day and year first above mentioned.

Friday's Council Meeting.

Minutes of the Council Meeting held June 24.—Present: Mr. J. Fisher White (in the chair), Messrs. F. B. J. Sharp, C. Hargrave Mansell, Walter Gay, J. Scott Leighton, Henry Caine, Henry Oscar, Herbert Pearson, A. Harding Steerman, Murri Moncrieff, Frank Denis, Alfred Harding, A. George Fry, Robert Michaelis, Luke Forster, Frank Irish, Frank B. Gray, Alfred Lugg (secretary), Misses Lilian Braithwaite, Lisa Coleman, Gladys ffolliott, Jessica Black, and Mme. Isabel Beresford.

Chairman's letters from Mr. Sydney Paxton and Mrs. Saba Raleigh were read apologising for non-attendance. Letter from Mr. J. Scott Leighton re the Actors' Club, and a letter from Mr. Howard Brenan.

Secretary's letters from Miss Renee Kelly regretting her non-attendance, also letters from Mr. Herbert Stanton, the Associated Actors and Artists of Africa, Mr. Bassett Roe, Mr. Vincent Erne, Mr. Cyril Austen-Lee, the Association of Touring Managers, Mr. Robert Horton, Mr. Lauri de Frece, Ruskin College, the Central School of Speech Training and Dramatic Art, Mr. Frank Macrae, Mr. Ralph Fricker, and Mr. J. B. Williams.

"HER MARKET VALUE."

Drama, in Three Acts, by C. Vernon Proctor, Produced at the Theatre Royal, Stratford, on June 27.

Marjorie Rushden
Miss Winifred Felix-Pitt
Minnie Melrose ..Miss Connie Meadows
Pearl Pierpoint .... Miss Leila Russell
Matilda Townsend
Miss Constance Medwyn
Ruth Rushden ..... Miss Amy Rudd
David Townsend..Mr. Kendrew Milson
Dr. Phillip Layne..Mr. Edwin Morton
Stanley Rushden ..Mr. Harding Yorke
Ben Leyland ..... Mr. Ernest St. John
Billy Bush .... Mr. C. Vernon Proctor

Pearl Pierpoint is the woman who throughout the piece sets the market price of women, and incidentally appraises her own value at the highest limit, and bargains accordingly. But in the result this view of life leaves her a disappointed woman. The heroine of the play is Marjorie Rushden, who meets in the same lodging a young, penniless author, David Townsend, and unknowingly both are attracted to each other. Pearl is being fitted for a bridal dress by Mrs. Rushden (Ruth), when Dr. Phillip Layne, her fiancé, calls in and sees Marjorie, to whom he is immediately attracted. His advances are cut short by David Townsend, his cousin, in whose favour an uncle has threatened to revert in his will. After over 20 years Ruth's husband, a drunken blackguard, returns suddenly. There is a painful interview, and Ruth decides, for her daughter's sake, to rid herself of the husband and put poison in the brandy he craves. David Townsend, unknown to anyone, however, throws the poisoned liquid away, but Stanley Rushden dies in a paroxysm of rage bringing on apoplexy on the entrance of Dr. Layne, whom he recognises as a former Dr. Phillips, the author of shady actions. Dr. Layne tries to blackmail Ruth and force Marjorie into his arms, but David, who, after all, succeeds to the estates, to the chagrin of Layne and his wife Pearl, marries Marjorie. Ben Leyland, a former lover of Ruth, returns, and brands Layne as the blackguard he is, and the instructions over the telephone for the publishing of the banns of marriage of the hero and heroine bring down th curtain on a w ven tale.

Opportunity is afforded by the story for the introduction of an amusing character in the person of Billy Bush, "Bachelor Billy," and in the person of the author, Mr. C. Vernon Proctor, becomes a dominating character in the scheme, in which also Miss Connie Meadows takes an important part as Minnie Melrose. As the austere aunt, Matilda Townsend, Miss Constance Medwyn is a clever protagonist of Billy, and utters many philosophic and amusing remarks. Miss Winifred Felix-Pitt was a demure Marjorie Rushden, and played with much feeling. Miss Leila Russell made a decided success as Pearl Pierpoint. Miss Amy Rudd made the suffering Ruth Rushden a pathetic figure, and played sympathetically. David Townsend was well portrayed by Mr. Kendrew Milson. Mr. Edwin Morton did excellently as Dr. Phillip Layne; Mr. Harding Yorke acted cleverly as Stanley Rushden; and Mr. Ernest St. John did well as Ben Leyland.

"WHAT A PICNIC."

CAMBRIDGE F.D.C. MATINEE.

"What a Picnic," the "caricaturistical farce," by H. Rottenburg, with music by M. D. Lyon and Leslie Smith, performed by the Cambridge Footlights Dramatic Club at the Shaftesbury Theatre on Monday afternoon, the 20th, in aid of the Actors' Orphanage, was a most enjoyable affair. The undergraduates gave a really excellent performance, Mr. C.N. Hulbert, a younger brother of popular and clever Jack Hulbert—who, it will be recalled, was the author and leading comedian of "Cheer Oh! Cambridge," which was produced by the Club in 1913—playing one of the principal parts with much drollery, being particularly funny in some burlesque scenas. Mr. M. D. Lyon, the President of the Club, and composer of many of the lyrics, also gave a very humorous portrayal, singing his numbers excellently. Mr. F. F. Gorell-Barnes, Mr. N. B. Hartnell, and Mr. R. B. Brown were responsible for capital female impersonations, and there was some excellent singing and dancing. The plot of the merry diversion concerns a picnic by the river, with interruptions by a huge property caterpillar, pierrots, &c., and the many well-written musical items introduced were much enjoyed.

In his notice of "The Man Forgets" in our last issue, our Sheffield correspondent unintentionally omitted to mention Mr. Edwin Davis, who played the part of Roy Clavering (heavy lead), and gave an excellent and spirited representation.

On July 7, a public recital of the silver medalists of the Poetry Society competition will be held at the Steinway Hall at 7.30. Mr. Alfred Noyes will act as adjudicator.

FIRST NIGHTS OF THE WEEK.

Worthy Successors to the Follies—A Seventeenth-Century Revue—Knick-knack from "The Pedlar's Basket."

THE CO-OPTIMISTS.

CO-OPERATIVE ENTERTAINERS AT THE ROYALTY.

Those co-operative, optimistic sportsmen (and women) "portmanteau'd" into "Co-optimists," should go as far as the famous "Follies" of happy memory did—and these, you know, went far when in their real Pelissier prime. Monday's co-optimistic premiere at the Royalty Theatre was a vast success. That a "slump" was on one could not at any part of the evening be brought to realise; which was just what the co-optimistic premiere people wanted to be the case.

The whole "pierrotic entertainment," described on the the programme as "A Midsummer Night's Scream," justified itself, and its name, and everything, from end to end.

The company was probably the cleverest collection of talent that has ever been collected on the London stage—at any rate, in forma concert party. Chief Author Davy Burnaby, for instance, was corner man on the left; and dancer de luxe Laddie Cliff "opposed" him on the right. Then there was Gilbert Childs, of Vaudeville fame; Phyllis Monkman, everybody's favourite; Betty Chester, one of our cleverest female burlesque exponents, and no mean "straight" contralto as well; Stanley Holloway, the rollicking baritone; Babs Valerie and Elsa Macfarlane, very charming and clever both—and last but, etc.! Melville Gideon, the sole and never-to-be-"exhausted" composer, at the piano.

As did the Pelissians, the "Co-optimists" started with songs, and went on with burlesques. The first part's really big Monday "hit" was "Operatic Golf," followed precious close by a parade number, "dedicated to Albert de Cochran."

Two skits, "Fool-Dog Gerald" and "A Pill of Divorcement," were distinctly clever (though here was just the one little spot that wasn't the author's strongest); and more than distinctly so was a coffee stall sketch, the stall being "proprietored" by Mr. Childs and Mr. Cliff. A cricket conference, also in the "bill," was a pure delight.

Needless to say, the Cliff-Monkman dancing diversions were a terrific feature.

This makes it look well for the parson, but the injured respondent doesn't in the end marry her petitioner again—for some reason difficult to explain on the face of her attitude towards him (largely *in re* seeing child now and then) after the Probate, Divorce, and Admiralty Court had finished, and the two met accidentally. She marries another . . . so doubtless the "parish" has to win.

The play unhappily fell to pieces midway through the first act. It started with distinct possibilities, but nothing really worth while materialised. The *mus* sprang from the *montes* in the shape of long-drawn dialogues, to enable which seemed the only reason for the various sets of characters (some of them sadly inconsistently created) making their various entrances.

The situations were not strong—with perhaps, one exception in Act. II. The final situation, when, just on curtain-fall, the wife refused to return—might have been a saviour. But it came too late, and was rendered almost farcical by the authoress' amazing changement of the husband from a quiet, manly, respectable man to a ludicrous feebleton de-luxe.

The acting was praiseworthy. One liked Miss Edith Hunter's Lady Emily (a sort of caretaker of "No Man's Land," or a holder of the contestants' coats).

"BARTHOLOMEW FAIR."

A PHŒNIX PRODUCTION.

Ben Jonson's rollicking comedy, beloved of Pepys and one of the most popular items in the Jacobean and Restoration theatres, was revived after nearly 200 years' neglect at the New Oxford Theatre by the Phœnix on Sunday and Monday last. To reconstruct "Bartholomew Fair" in an Elizabethan setting is an achievement for the Phœnix to be proud of, and we doubt if much of the boisterous, rollicking atmosphere was lost. At the same time, the play cannot make the same appeal to a modern audience as did "Volpone." It is more local in its interest. The figures in the Fair were doubtless well-known types to the Jacobean playgoers, whereas there is a universality about the principal characters in "Volpone." "Bartholomew Fair" is a seventeenth century revue, with a cleverly woven thread of plot enlacing the incidents together. There are only two characters of outstanding interest in the very long cast, the Puritan Zeal-of-the-land, and Ursula, the Pig-woman. They are remarkably well drawn, and they were magnificently acted in the present revival. It is part of the tradition that Ursula should be played by a man. Mr. Roy Byford was splendid when it could so easily have been made into a "Dame" part. He was the Elizabethan virago to the life—coarse, sentimental, and thoroughly amusing. Mr. Ben Field as the Puritan was deliciously sanctimonious. It is another cleverly conceived little portrait, richly humorous and individual, to be added to his gallery of stage pictures.

Mr. Ernest Thesiger was exceedingly funny as that complete ass, Bartholomew Cokes; Mr. Stanley Lathbury played well as Waspe; Mr. Howard Rose and Mr. Tristan Rawson were excellent as Quarlous and Win-Wife; and Mr. Eric Cowley did his best with the rather poor material of Littlewit. Some of the characters in the Fair were finely individualised by Mr. H. K. Ayliff, Mr. Eugene Leahy, Miss Silvia Young, Mr. Edwin Greenwood, Mr. Edward Combermere, and Mr. John Clifford. Mr. Frank Cellier had a difficult job to make Adam Overdoo (the prying Justice) at all convincing. Win was played very vivaciously by Miss Angela Baddeley, and there was a clever study of Dame Purecraft by Miss Margaret Yarde. Miss Helena Millais did well as Dame Overdoo.

REPERTORY PLAYERS' PRODUCTIONS.

WHO PAYS?

Play, in Three Acts, by Margaret Pedler, Produced at the Comedy Theatre, on Sunday, June 26.

Lady Emily Wain .... Edith Hunter
Sophie Fleming .... Louis Hampton
Hon. Peter Wain ....Claud Allister
Adams ..... C. Osborn Adair
Rev. Denis Leigh .. George Morgan
Mrs. Jane Sylvester
Florence Buckton
Lady Caroline Mears .... Dora Jay
Hilary Brent ..... Margot Drake
Lady Diana Brent .. Gladys Newton
Humphrey Brent .... Leo G. Carroll
Julius Rathway ..... Eric Lugg

For "parish" reasons, a young cleric of the brand from which bishops are made, feels bound to reconsider the matter of his marriage when he finds that his fiancée's mother is the unsuccessful respondent in a "sensational" divorce suit. But, having a little ear left for the call of self, he at once tries to prove that the evidence in support of the suit was all false, as strong rumours say it was, by dashing off "on a clue" to Canada. His dash to Canada fails, but it matters not, for the co-respondent weakly confesses, on his return, that the rumours were quite well founded, and that he it was who bribed two people to swear what was necessary for the decree nisi—and then to emigrate.

EVERYMAN PRODUCTIONS.

THE RED FEATHERS.

An operetta by A. A. Milne, with music by Clive Carey, produced at the Everyman Theatre on Wednesday, June 22.

The Mother ..... Margaret Carter
The Daughter ..... Mary Hughes
The Talker ..... Nicholas Hannen
The Singer ..... Clive Carey
The Fiddler ..... Muriel Pratt

Another delightful knick-nack has been produced from "The Pedlar's Basket," at the Everyman Theatre. Mr. A. A. Milne's pretty little operetta was to have been given on the opening night of Mr. Macdermott's original variety show, but was postponed owing to the illness of Mr. Clive Carey. It now takes the place of the Moliere playlet. "The Red Feathers" is an exquisite little fantasy, as pleasing in idea as it is felicitous in execution. Three wandering minstrels, a love-lorn baron, a very taking voluble middle-aged gentleman and a Bohemian girl violinist, wander into a country cottage and sing of the glories of their free life. They persuade the daughter of the house to join them, but after a week's home life the two men decide to settle down to matrimony and the joys of four walls. Only the girl remains true to the romantic ideals of the nomadic life and wanders away alone with her violin. There are some delicious little songs set to some simple and fitting music by Mr. Clive Carey.

Mr. Nicholas Hannen played The Talker with a breadth of gesture and a sense of humour that was altogether enjoyable. Mr. Clive Carey, as The Baron, sang his own songs excellently, and Miss Muriel Pratt finely suggested the Bohemian nature of the violinist. The girl was prettily played by Miss Mary Hughes and Miss Margaret Carter did well as The Mother.

PLAYWRIGHTS' THEATRE PRODUCTIONS.

"EAST OR WEST."

A Comedy, in Four Acts, by Hugh Dalrymple, Produced at the Kingsway Theatre on Tuesday, June 21.

The Duchess of Maryfield
Helen Ferrers
Lady Margaret Tynkelle ..Adah Dick
Lady Mattie Bainquestre
Esther Whitehouse
Hon. Geoffrey Dalewyn..Claude Allister
Judd .....C. Dernier Warren
Lord Ronald Bainquestre..Darby Foster
Emma Walters ....Margaret Hayward
Sylvia Bridge .....Cecily Byrne
'Enery .....Michael Hogan

The Playwrights' Theatre finished its first season of dramatic "trade shows" very successfully on Tuesday, the 21st, with the production of this unpretentious and, in many ways, charming little comedy. Although it is a travesty of life in East and West, there is an attractive note in the writing, and a simplicity in the handling of the idea that is quite appealing. Its theme is not new. When a young peer takes up Socialism, and goes to the extent of being apprenticed to bricklaying, we always have a comfortable feeling that all will come right in the end. There will be a winsome young woman in the case. Sylvia turned up early in the plot. She is really Lady Sylvia Weybridge, who, for some unaccountable reason, has become a parlourmaid, although how this fact helped "the cause" it is difficult to fathom. She fell in love with a bricklayer, but when she finds he is of her own rank, she tries to persuade her ardent idealistic lover to give up his socialism, which, according to the playwright, means bricklaying, the Mile End-road, and corduroys. He refuses, and is only brought back to the arms of the family when they assume costers' guise and a Cockney accent. The characters are well drawn, and most of the dialogue is good. The author is at his best in the minor parts, two of which, a butler and a cook, are very amusingly drawn.

The play was exceedingly well acted, Mr. Darby Foster being almost convincing as the young peer. He was splendidly supported by Miss Helen Ferrers as the poor bewildered Duchess; Miss Esther Whitehouse as her slangy daughter; and Mr. Claude Allister as a young aristocratic blood. Mr. C. Dernier Warren acted well in the last act as the philosophic butler, Judd; and a capital little study was given by Miss Margaret Hayward as a cook. Miss Cecily Byrne played charmingly the part of the aristocratic "parlourmaid"; and lesser characters were adequately handled by Miss Adah Dick and Mr. Michael Hogan.

Preceding the play was a scene from life in Japan, by N. A. Pogson, entitled

"SAYONARA."

Charles Melville ..G. Ernlé Chadwick
O-Hahna-San .....Nora Johnston
Tanabe .....D. Lewin Mannering

Bushido seems popular in the theatre at the moment. This is another story of Japanese immolation in a more modern setting than the play at the Everyman Theatre. In Mr. Pogson's play a Japanese wife kills her English husband at the bidding of her family because he had accidentally shot her father ten years before in self-defence. The crux of the play lies in the fact that she dearly loves her husband, and only acts as the helpless instrument of the terrible Japanese philosophy. "Sayonara" was finely acted. The best study was Mr. D. Lewin Mannering's sinister characterisation of Tanabe, the uncle. Mr. G. Ernlé Chadwick played well as the English husband; and Miss Nora Johnston appeared very successfully in the difficult part of the wife.

Between the plays Miss Irene Hentschel, one of the directors, gave an apt and amusing talk on the aims of the Playwrights' Theatre. The idea of the Playwrights' Theatre, she said, was to found a kind of play shop, where managers could step in and examine the goods before buying. She felt sure that the day would come when a manager would no more think of choosing a play in MSS. than a film would be booked by glancing at the scenario.

THE INTERLUDE PLAYERS.

At the Margaret Morris Theatre in Chelsea, on Sunday evening, the enthusiastic company above named played Henry Arthur Jones's famous comedy, "Mrs. Dane's Defence," and preceded it by the performance of a one-act play by Dirk Daniell, entitled

"FOR THE PEOPLE."

The action is located in Spain at the present time, the actual scene being the office of the ex-President, in the Municipal Buildings. The town has just been captured by the rebels, and General Orega and Colonel Garcia, a couple of scoundrels, hasten to Cie ex-President's apartment in the hope of ransacking, for their personal benefit, the Government safes. Orega arrives slightly ahead of Garcia, finds and rapidly burgles one safe. After his departure, Garcia discovers another safe, and as he, very fortunately, carries "a master-key," he is also very quickly in possession—at all events, for the time being—of a fortune. Garcia, however, whilst stuffing his tunic with notes, is surprised by Orega, who presents a revolver and endeavours to bluff by threatening Garcia's arrest for stealing the public funds Garcia, however, knows a little too much, and eventually the couple form a partnership for the purpose of getting clear with the money. Their scheme is to have a certain Manara, apparently a clerk in the Municipal Offices, arrested and shot for the theft. For a little time it is apparently successful, but in the end it is a case of "the biters bit," Manara dramatically "turning the tables" upon the two villains. This vivid and picturesque little play was well acted by Mr. Marston Garsia (Orega), Mr. Ralph M. Leddra (Garcia), and Mr. Tom Arlington (Manara).

The production of "Mrs. Dane's Defence" was extremely well staged and most interestingly performed Mr. Clive Currie (the director of the Interlude Players) appeared in Sir Charles Wyndham's old part, Sir Daniel Carteret, and, perfectly made up, played the rôle with great charm, incisiveness and power. Sir Daniel's adopted son, Lionel, was very easily and naturally acted by Mr. Ronald Ward. An amusing performance was that of Mr. George Cunningham as Canon Bonsey, and so was Mr. Tom Arlington's Mr. Bulsom-Porter. Miss Flora Grey played Mrs. Dane with considerable charm. Miss Betty Nicholas was very pleasing in the *ingénue* part, Janet Colquhoun. Miss Dorothea Temple struck quite the right note with her Mrs. Bulsem-Porter, and Miss Rosalie Notrelle was admirably cast as Lady Eastney. A crowded audience showed great appreciation of a very delightful evening.

PLAY AND PAGEANT UNION

"THE CROWNING OF KING RAYNAUD."

In the Little Wood of the Hampstead Garden Suburb, on Saturday afternoon, was given one of a series of performances of a new pageant, written by Miss Marjorie Crump. "The Crowning of King Raynaud" is a well-told and romantic story of the fourteenth century, the scene being simply described as an open space outside a castle on the hills. It is divided into a prologue and three acts, there being a supposed interval of twenty years between the prologue and the play proper, the action of the latter being covered by a few days. The king in this pageant, like the famous Louis XIV., made a practice of going about amongst his people, disguised as an ordinary member of the populace. During one of these little jaunts he received "a gipsy's warning" that a certain new-born peasant's child would, in the course of years, raise rebellion 'gainst the crown and succeed to the throne. The king, somewhat naturally, is not particularly anxious that this prophecy should come true, and assents to Bertrand, his old counsellor, buying the infant, taking it into a conveniently adjacent wood, and sticking a dagger into it. Unfortunately for these two villains the dagger-sticking business was not sufficiently thorough, and we find that after the lapse of twenty years the child has become Sir Raynaud the Fearless, beloved of the God-fearing people and the terror of the "robbers from the hills." It is only in the first act, too, that the king, who has not visited this part of his territory since the attempted murder, discovers that the babe was only "sore wounded," and is now none other than the great Sir Raynaud. The story, so dramatically started, is consistently interesting right up to the moment when the king, forgiving and forgiven, presents his daughter to Sir Raynaud and crowns him as his heir. The performance of this pageant, fortunately blessed with ideal weather, made delightful entertainment. The king was admirably played by Mr. C. E. Kelsey, Bertrand (the old counsellor) had a fine representative in Mr. Harold Jewitt, and Raynaud was cleverly impersonated by Mr. Philip Jewitt. Miss Iris Coffin made a bewitching king's daughter. The company was a very large one—the cast being large, and there being many dances and processions in the performance—and its management reflected the greatest credit on Mr. Frank Hart, the producer. An excellent orchestra was directed by Mr. Percy Meadows.

THE REALM OF MUSIC.

THE MUSICAL DIRECTOR.

ORCHESTRAL NEWS AND NOTES.

IN THE CONDUCTOR'S CHAIR.

ELLIOTT SMITH.

Mr. Elliott Smith, the popular musical director at the Sunderland Empire, where

MR. H. ELLIOTT SMITH.

he has been for over six years, is held in high esteem by the profession as a conductor who knows the business from A to Z. He commenced at the Star (now Tivoli), Barrow-in-Furness, then going to Carlisle. Following came two seasons at the Palace Ballroom, Blackpool, after which he moved to the Sunderland Avenue Theatre, where Mr. W. Boardman saw him and got him to the Pavilion, Newcastle, where he was for five years, previous to going to London—Euston and Opera House. Returning to Sunderland, Mr. Harry Esden engaged him for the Empire, and there he has a band of 21 performers, spoken of in the business as "Second to none." In a newspaper competition some years ago for the most popular musical director in Great Britain, by the vote of the artists Elliott Smith won by a large majority.

Well known as a composer and arranger, he has numerous pieces on the market, his latest, "Nobby Clark," being a great success in the up-to-date jazz. Another of his compositions, "The Parting" (Hawkes) is played al over the world. During the war he joined up as a clarionet-player in the Sherwood Foresters, who were stationed in Sunderland. Mr. Elliott Smith has also conducted for the Operatic Society, and A.M.U. concerts in the North with great success.

RAMSGATE'S MUSIC.

The Ramsgate orchestral season begins on Sunday, when the Municipal Orchestra, provided by Messrs. Ashton and Mitchell, will give the first performance under the direction of he Municipal Entertainments Committee at West Cliff Hall.

MUNICIPAL CONCERTS.

Among the artists to appear during the summer at the West Cliff Hall, Ramsgate, under the auspices of the municipality, are Mr. John Coates, Mme. Elsa Stralia, Signor Fusati, Miss Carrie Tubb, George Robey and Co., and the Gresham Singers.

LONDON MUSICAL COMPETITION FESTIVAL.

The seventeenth annual meeting of members and subscribers was held at Westster on the 18th, to receive the report of the 1821 Festival, and to make arrangements for 1922. Dr. Shinn presided.

The honorary secretary (Mr. Lester Jones), in presenting the annual report, dwelt upon the sympathetic and friendly relations existing between the established colleges and examining bodies and the Festival, and to the fact that Trinity College of Music offer an Exhibition Scholarship each year. He urged the educational authorities to consider the claims of music before some of the superfluous subjects taught in our schools.

Mr. Horace Holmes, J.P., F.C.A., presented the financial statement, and commented upon the sound financial position of the Festival.

The 1922 series of competitions will take place next March at the Central Hall, Westminster, and the syllabus will be issued about October.

The names of the new committee, comprising musicians from all parts of London, are as follows:—Dr. Frank Abernethy, F.R.C.O.; J. Percy Baker, Mus. Bac., F.R.A.M.; Frederick W. Belchamber, L.R.A.M., F.R.C.O.; Edgar T. Cook, Mus. Bac., F.R.C.O.; Thos. J. Crawford, Mus. Bac., F.R.C.O.; Dr. Bromley Derry, F.R.C.O.; Ronald W. Dussek, F.R.C.O.; Miss E. Goddard Fenwick, A.G.S.M.; Miss Edith Hays, A.R.C.M.; Dr. Cecil Hazlehurst, F.R.C.O.; Herbert Hodge, A.R.C.M., F.R.C.O.; Wm. Rayment Kirby, Mus. Bac., F.R.C.O.; Mrs. Mary Layton, F.R.C.O.; Frederic Leeds, Mus. Bac., F.R.C.O.; Mme. Kate Nicholls (Mrs. Lester Jones), L.R.A.M., A.R.C.M.; Dr. C. W. Pearce, F.R.C.O.; Dr. Wm. Phillips, F.R.C.O., A.R.C.M.; Ernest Read, A.R.A.M., F.R.C.O., L.R.A.M.; Dr. R. Walker Robson, A.R.C.M., L.R.A.M., F.T.C.L.; Spencer Dyke, F.R.A.M.; Arthur R Saunders, F.R.C.O.; Dr. Sydney Scott, F.R.C.O., L.R.A.M.; Dr. Frederick G. Shinn, A.R.C.M., F.R.C.O.; R. Frederic Tyler, F.R.C.O.; Dr. John Warriner, F.T.C.L.; John E. West, F.R.A.M., F.R.C.O.; B. Vine Westbrook, F.R.C.O. The secretary and treasurer is Mr. T. Lester Jones, 130, Belgrave-road, Wanstead, E. 11.

At last Sunday evening's orchestral concert, at the Victoria Pavilion, Ilfracombe, a great success was scored by a talented young soprano, Miss Dulcie Sanders-Dark who was enthusiastically recalled for both her songs.

SONGS AND SINGERS.

B. Feldman and Co.

Holborn Empire last week had Lucille Benstead in "Smilin' Through," "Down the Trail," and "My Isle of Golden Dreams" (the last-named a particular favourite with this artist), and Harry Claff in "Old Pal, Why Don't You Answer Me?" Both singers were at the top of their form, and the fine songs mentioned were heard to the best advantage.

The Palladium singers attached to Horace Sheldon's magnificent orchestral combination are featuring "Down the Trail" this week with artistic effect.

Doris Ashton is another brilliant vocalist who has been attracted by "Down the Trail." Miss Ashton's handling of this popular ballad is sweetly sympathetic.

"Mammy's Little Coal Black Rose" receives splendid treatment from the Southern Syncopated Orchestra and Singers at the Kingsway Hall.

Percy Honri has a bunch of Arthur-street numbers which he "puts over" in his own peculiarly fascinating way. His programme includes "Avalon," "Down Yonder," "Old Pal, Why Don't You Answer Me?" and "Margie."

Daisy Wood continues her fine work in "Oh! Mister Music Man." The song is eminently suitable to this act, and the number is handled in the easy, capable manner which makes Miss Wood's work so attractive at all times.

Ella Retford has a Feldman programme in rehearsal, and will shortly introduce several new numbers.

Fred Barnes had a most cordial reception at Kilburn Empire last week, his numbers including "Rose of Bloomsbury Square" and "Down Yonder."

Old Bill's Jazz Four, a smart party of instrumentalists at the Winter Gardens, Bournemouth, are following the popular lead in featuring "all-Feldman" programmes. W. Byrne, who is the controlling spirit of the quartet, reports great success with "The Best Little World," "Margie," "Down the Trail," "I'd Like to Fall Asleep and Wake Up in My Mammy's Arms," "Palesteena," and "Down Yonder."

J. Melville Gillies, the popular musical director at the Bedford Palace, Camden Town, tells us that Feldman numbers introduced in the interval are extremely popular. Last week's favourite was "Margie."

Gertie Hall is doing excellent work with "Down Yonder" and "Rose of Bloomsbury Square."

Walter Williams and Gertrude Lawrence are delighting Chiswick Empire patrons this week with a dainty presentation of "The Best Little World."

Francis, Day and Hunter.

As of yore, the joyousness of Blackpool is being added to and maintained in no small degree by the efforts of Fred Allandale's Premier Pierrots, and the holiday-makers who throng to their entertainments of afternoons and evenings on the Central Pier are loud in their praise of such songs as "Wait Till Your Ship Comes In" (sung by Eric Yorke), "Oh! By Jingo," and "I Might Learn to Love Him Later On" (Gwladys Stanley), "The Parliamentary Smoking Concert," and "On the 'Nancy Lee'" (Rex Romaine), and "Eeh, By Gum! It Were a Real Fine Do," and "Let's Have a Jolly Good Cry" (Jimmie Pullin).

Fred Walmsley's Tonics are once again delighting their ever-growing circle of admirers on the Victoria Pier, and their current programmes are amongst the best ever submitted on Blackpool's South Shore resort, including, as they do, "I'm Going Back to Old Welsh Wales" and "Oh! By Jingo" (Nellie Gallafent), "Come Back Home to Old Virginie," and "To-morrow Morning" (Leslie Hatton), "Char-a-banc" and "Seven-and-sixpence" (Clifford Warren), "Wait Till Your Ship Comes In" (Mathers Atkinson), and "Eeh, By Gum! It Were a Real Fine Do" and "The Body in the Bag" (Fred Walmsley).

Kitty Curtis, at the Jubilee Hall, Weymouth, has been of late scoring heavily with both "My Gee-gee from the Fiji Isle" and "Oh! By Jingo."

"Sweet and Low" and "Wait Till Your Ship Comes In" are admired items of Ethel Hook's repertory this week at Newcastle.

Those magnificent dancers, the Martinis, are being cheered to the echo for the finished manner in which at all engagements they dance "La Veeda."

"My Gee-gee From the Fiji Isle" has proved a winner in the hands of Elsie Lylton, of the Comedys, at the Palladium, Southend.

Dora Heyes is at the King's, Dundee (as at the Tivoli, Aberdeen, the prior week), meeting with great success with "I Call for You."

Monolulu, in a Polynesian pot-pourri at the Empire, Chatham, has been scoring with "Oh! By Jingo," and "Kismet."

GIRL GUIDES' FESTIVAL.

There is something so wholesome about the Girl Guides as a social movement that criticism of the musical portion of the programme at the Royal Albert Hall on Saturday last seems a little ungrateful. From a choral point of view the choir needs considerably to ponder the possibilities of ensemble singing.

On Saturday there appeared to be little effort to mass the sopranos, mezzos, or contraltos, the result being that the singing was ragged and toneless. The title of the cantata by Margaret Meredith—"The Coming Race"—was very appropriate, and if not a great work, it had no attempt at the progressions of a Stravinski, and the words were equally obvious in glorification of common—but often overlooked—virtues.

There were several soloists, including Mr. Eric Godley, a baritone who made the most of his chances, and the work of Mlle. Antoinette Aussenac, Miss Marion Farr, and Lady Maud Warrender, together with that of Senor Miguel Foutecha, M. Michael Zacharewitsch, and Mr. G. A. Meade, a popular organist, met with every appreciation.

WAGNER MALE VOICE WORK.

It will be news to many that the great master ever held a choir-master's appointment, let alone wrote anything essentially in the manner of church music. Hence it became an event of first-class importance when Wagner's "Feast of Pentecost" was produced at Marylebone Church last Thursday evening before a goodly concourse of people. The choir of about 100 male voices sang with clear diction, good tone, and maintained pitch well in the trying, unaccompanied music. The work itself calls for three choirs, twelve bass voices to take the part of the Twelve Apostles, and a choir to represent voices from above. Wagner uses all these as he does the orchestra, and when the instrumental musicians—in this case the organist played what is intended probably for an orchestral part—join forces the climax becomes typically Wagnerlike.

A further hearing of the work is to be desired, as may be said of the beautiful little choral picture by Grieg with which the recital terminated.

A STUDENTS' ORCHESTRAL CONCERT.

A Royal Academy of Music students' orchestral concert took place at the Queen's Hall on Tuesday, the 21st, Sir A. C. Mackenzie was, as usual, conductor-in-chief, and under his forceful guidance "The Wasps" was played very well indeed, spiritedly and alertly. Tone and ensemble were alike excellent, and altogether the performance proved that the Academy's orchestra well maintains its customary high standard. Vaughan Williams' jolly overture was the only purely orchestral work on the programme, but Sir Alexander's forces had a good deal of accompanying duty to do during the afternoon. They acquitted themselves with credit in their share of their conductor's "Pibroch" suite, in which Miss Gladys Chester played the violin solo with skill and finish, and they gave particularly tactful and sympathetic support to Mr. David Walters in his singing of Purcell's "Ye twice ten hundred deities." Mr. Walters has a musical bass, which he uses well. A very promising appearance was made by a young light soprano, Miss Gladys Daniel, who sang David's "Charmant Oiseau." Her voice is a little stiff as yet in agility passages, but its quality is exceptionally beautiful, and her intonation is very just and pure. Miss Mary Underwood played the flute obbligato cleverly. Other solo singers were Miss Jenny Roberts, Miss Margaret Francis, and Mr. Holden Heywood.

There were two solo pianists—Miss Dorothy Hogben, who gave a clear and fluent performance of the pianoforte part in Paderewski's "Polish Fantasia," and Mr. Reginald Paul. The concert ended with a successful performance, under Mr. Henry Beaumont's direction, of the choral finale from Mendelssohn's "Loreley." The choir sang with good, bright tone and commendably clear enunciation, and Miss Elizabeth Mellor, who has a fine voice, delivered the solo with dramatic expression and power.

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MUSICAL SUGGESTIONS FOR NEXT WEEK'S FILM RELEASES.

GUIDE TO MUSICAL DIRECTORS.

(SPECIALLY COMPILED FOR "THE ERA.")

Musical directors should not fail to secure the "Suggestions" for film accompaniments which appear week by week in "The Era." Directors who take advantage of these "Suggestions" will have five days in advance of the release in which to obtain the necessary selections. Musical suggestions, if published, should be sent on when the film is booked, but they seldom arrive before the film, if at all.

This is the secret of the musical director's trouble. He either gets none or they are too late to use for the first house. The Editor of "The Era" has therefore resolved that he will do all in his power to assist in this matter by publishing as many suggestion sheets as possible.

This week's instalment supplies the music suitable for the following film:—

"FORBIDDEN TRAILS."

Fox Film.

Released July 4.

Change Cues.	Style.	Nature of Number.
PART I.		
Near the town of Dawes	Intermezzo	Lit. Bri.
*When man near hut	Overture	Dram. Alleg. Agit. st't pp
*When Taylor inside hut	Romance	Ser. Dram. Mel.
In Kansas City	"	Ser. Dram. Mel.
Have you been listening	"	Ser. Ex. Slo Mel.
PART II.		
Throw 'em up	Overture	Dram. Ex. Agit.
Keep her going	"	Dram. Ex. Agit.
At Dawes	Intermezzo	Lit. Rustic
Who is that	Romance	Ser. Slo. Ex. Mel.
*When Marion arrives at house	Intermezzo	Lit. Bri.
Sunset weaves	Romance	Ser. Slo. Flo. Mel.
Well, where is Marion	"	Ser. Hvy. Dram. Mel.
PART III.		
Next morning	Intermezzo	Lit. Bri.
*When Taylor enters courtroom	Romance	Ser. Flo. Mel.
Do you mean that	Overture	Figt. Alleg. Agit.
In the meantime	Intermezzo	Lit. Bri.
*When man rushes back to friends	"	Lit. Ex. work up
*When Taylor by Marion	Romance	Ser. Slo. Flo. Mel.
PART IV.		
Carrington's plan	Overture	Myst. Ser. Mel.
*When old lady seen in cart	Romance	Ser. Flo. Mel.
*When Carrington leaves public house	"	Ser. Hvy. Flo. Mel.
Didn't I tell you	Overture	Ex. Dram. Alleg. Agit.
To take refuge	Romance	Ser. Flo. Mel.
Next morning	"	Sli. Ex. Alleg.
*When Marion in front of house	Intermezzo	Lit. Flor.
*When man on horseback seen	Overture	Sht. Agt. Seg. Ser. Mel.
PART V.		
Opening	Overture	Ser. Hvy. Dram.
*When Carrington attacks Marion	"	Dram. Alleg. Agit.
A few months later	Romance	Ser. Slo. Flo. Mel.
Do you think there is a chance	"	Ser. Love Mel.

* Action. Rest titles.

"REMODELLING HER HUSBAND."

Paramount-Artcraft Film.

Five Reels.

Released July 4.

Change Cues.	Style.	Nature of Number.
Opening	Intermezzo	Bri. Flor.
In spite of her wealth	Romance	Ser. Slo. Flo. Mel.
*When two men drinking	Song	Drinking
A Sunday afternoon tea	Intermezzo	Lit. Bri.
The greatest question	Valse lente	Slo. Flo. Mel.
The great day	Romance	Bri. 2/4
Standing with reluctant feet	March	Wedding
So hopefully	Romance	Ser. Slo. Flo. Mel.
Two months later	"	Ser. Dram. Mel.
That evening	"	Ser. Slo. Flo. Mel.
One night	Valse lente	Slo. Flo. Mel.
Oh, you naughty boy	Romance	Ser. Slo. Flo. Mel.
It's been a terrible day	"	Slo. Dram. Mel.
I'm absolutely unworthy	"	Slo. Flo. Mel.
After the battle	"	Slo. Flo. Mel.
Slipping again	One step	Bri.
*When husband enters	Romance	Ser. Slo. Flo. Mel.
*When home of father and mother seen	"	Bri. Flo. Mel.
Their first chance meeting	"	Slo. Flo. Mel.
He follows her home	Intermezzo	Lit. Bri.
Next day at her office	Romance	Ser. Slo. Flo. Mel.
*When husband enters office	"	Slo. Flo. Mel.
Sinking for the third time	Intermezzo	Lit. Bri.
A desperate Romeo	Romance	Ser. Slo. Flo. Mel.
Well I could give you one	"	Slo. Flo. Mel.

* Action. Rest titles.

OPERA AT ÆOLIAN HALL.

Mr. Rosing opened his week of "Opera Intime" at the Æolian Hall on Saturday evening with Tschaikowsky's "Queen of Spades." Works less heavily orchestrated are more suitable for a small hall, but it was natural that Mr. Rosing should choose to start with the opera that gives him his most effective rôle, and one, too, in which he made his first considerable success in London during his season at the London Opera House in the summer of 1915. As then, he was at his best in the scene where Herman tries to force the secret of the three cards out of the old Countess. His singing was effective and his acting powerful. Miss Xenia Lomakina was too young and obviously too inexperienced to be able to play the part of the old woman martinet. She sang in French, as did Mr. Augustus Milner, as Coun tTomsky, so me had bilingual opera once more, since the others sang in Russian. Miss Olga Alexceeva, the heroine, Lisa, has a good voice, and is a sympathetic actress. Mr. Mirsky sang well as Yeletsky.

The opera was produced by Mr. Theodore Komisarjevsky, who overcame the difficulties of the small stage cleverly with a set of the box variety having three arched openings, which, with a change of drapery, do duty for a number of scenes. Mr. Adrian Boult conducted very ably. The "Queen of Spades" was repeated on Monday, when the size of the audience again gave hope that the season may be successful enough to lead to an extension. The other operas to be produced during the week are Mozart's "Bastien and Bastienne," "Pagliacci," and "The Barber of Seville."

"THREE BEARS" FOR CHARITY.

Great success attended two matinées of A. S. Scott Gatty's tuneful operetta, "The Three Bears," given at the Kingsway Theatre on Thursday and Friday, by pupils and students of Miss M. H. Critchley, of Harrington-road, South Kensington, who produced. The performances were in aid of the Royal United Service Orphan Home for Girls, Devonport, and the East London Hospital for Children, and were supported by large and keenly appreciative audiences on each occasion. Admirably staged, prettily dressed—from designs by Mrs. Critchley—the operetta had evidently been well rehearsed, and went with real "go" from first to last. The singing (under the direction of Mme. Isabel George), both of principals and chorus, was first-rate; the elocution of all was notable for clearness and distinction, and the dancing was excellent.

Scott Gatty's handling of the familiar nursery story of the King and Queen's loss of the Princess Goldilocks and her recovery, with Merlin's aid, in the home of the Three Bears, is graceful, and touched with pleasant humour, to which the cast were fully responsive. Miss Phyllis Frames as the King and Miss Gertrude Wolfle as Queen were capital, their duet in the last act being particularly good. Miss Ba Macbean sang, spoke, and danced delightfully as Princess Goldilocks, her dainty little doll being prettily impersonated by Miss Margerie Yeates. Miss Isabel Grant gave an excellent performance as the wizard, Merlin, her mad scene and eccentric dance in the second act being particularly good and much applauded. Miss Julie Stephens spoke her lines well, and made a very bright little representative of Jack Frost, and was well supported by Miss Tam Cox and Miss Vanessa Horne as two charming little snowballs. Miss M. T. James as the Snow Queen, Master Eddie Albert as Merlin's cat, Tom, and three little sisters, the Misses Rethé, Delma, and Dickie Middleton as the Three Bears of diminishing size, won the hearts of all.

Preceding Act II. was a very graceful ballet entitled "Moonshine," in which the two leading parts were admirably danced by Miss Muriel Miles as Will-o'-the-Wisp, and by Miss Bertha Johnston, who gave a very artistic and appealing performance as Pierrot. One and all did really well, and were given fine support by the orchestra, under the sympathetic direction of Mr. Kendal Grimston. Several "curtains" and countless floral trophies at the conclusion of the performance must have been gratifying evidence to Miss Critchley and her clever company of the audience's warm-hearted appreciation of an entertainment which yielded generous contributions to the charitable institutions concerned.

OLIVE DEET'S DANCING PUPILS.

At the Albert Hall Theatre last Thursday, Miss Olive Deet's pupils gave a delightful dancing display before a large and fashionable audience. The items included a charming dance scena, "Moonbeams," in which Miss Audrey Cooper and Miss Edith Thomas made a graceful pair as Mr. and Mrs. Moon, with effective little moonbeams and a striking figure of the sun depicted by Miss Sylvia Sworn. Chaminade's exquisite "Air de Ballet" was also beautifully interpreted by Misses V. and I. Roy, B. Davey, V. Sadler, M. McKenna, H. Hilair, E. Aveling, and the corps de ballet, consisting of Misses G. Williams, M. and N. Stanley-Bent, M. Mapplebeck, E. Colman, and P. Martindale.

Mr. Edgar Stevens, who assisted his clever sister, Miss Deets, gave a charming artistic rendering of "Early Violets," and in response to a determined encore, recited "The God of Things as They Are," as well as an illuminative rendering of the musical monologue, "The Tramp." Miss Thelma Roy danced to the strains of Rubenstein's "Romance" exquisitely, and her "pas de deux" with her sister Valerie was also much applauded, the latter giving an extremely effective display in "Danse Papillon." Miss Inez Dubisson brought down the house with her spirited singing and dancing in the Early Victorian song-scena, "When Grandmamma was Young," in which she had the assistance of some very talented youthful prodigies. Miss Elizabeth Aveling was noteworthy for her cymbal dance, and Miss Ruth Davey did well in a "pas seul," by Chopin. Other effective items were, "A Tale of the Gods," in which Misses Herma Hilair, Enid St. Ruth, Renée Roy, and Inez Dubisson distinguished themselves in the acting and dancing line. A Spanish scena and a gorgeous Ballet Orientale brought a most successful evening to a close. Miss Amy Adams was most successful at the piano, and Miss Deets was overwhelmed with congratulatory cheers and floral offerings, in which many of the young performers shared.

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A GRAMOPHONE SINGING CONTRACT.

Vocalists who sing for the gramophone do not appear always to have equitable treatment with regard to terms. Our readers are referred to page 5, on which appears, under the heading "Actors Association Matters," the reprint of an agreement issued to a lady singer, in which the terms of the engagement are distinctly unfair to the artist. No salary is given for the singer's services except a royalty of 10 per cent. on sales, and the artist is not allowed to work for any other company. She is to sing when required "no less than six numbers, which the company shall select," and must repeat any number indefinitely until a perfect record is obtained. Failure to fill any of the conditions of the agreement, which is for a year's duration, entitles the company to determine the contract forthwith, but no option is given the artist to end the engagement. A standard contract is, obviously necessary for the gramophone singer.

TRINITY COLLEGE OF MUSIC IMPROVEMENTS.

The familiar building of Trinity College of Music in Mandeville-place will present a new and striking appearance when the improvements projected by the governing body have been carried out. Some time ago the college acquired the fine house as its own building, and with this addition an imposing facade will be formed, while the interior of the college will be remodelled.

One of the chief architectural features of the new facade will be a handsome entrance porch. This will lead into a spacious hall, oak pillared, from which a grand staircase will lead to the various departments—teaching, lecture, and concert rooms. The college concert hall will be redecorated and remodelled.

SONGS AND PIANO PIECES.

The Eclipse Music Company's latest parcel contains songs, topical, serious, humorous, sacred, and sentimental, fox-trots and valses and "eccentric dances," violin solos, sketches and marches for piano, and several of those home-and-mother songs without one or more of which no miscellaneous concert programme is complete—enough material to fit out an entire concert-party for a whole season.

"Our Smiling Prince," by Louis A. Pollock and Harold B. Isherwood, comes under the head of topical. Its cheery verses tell of the sunbeam-like smile that keeps loyally warm in the hearts of the "masses," and its cheery music goes with a well-marked swing. "Football," by C. H. Clarridge-Scott, asks the vital question, "Where do the boys go on Saturday afternoon?" and proceeds to answer it in a tempo di fox-trot refrain of an exhilarating sort. "What of the Morrow?" a sentimental song bordering on the serious, that has words by Frank Fountaine and music by R. Forrest Bardsley, holds to the ever-popular valse measure refrain as one of its attractions. Rawden Mann's four songs are all pleasantly written. "I Lift My Heart To Thee" is a sacred song. Its flowing phrases are grateful to the singer, and the accompaniment is well devised for effect. "My Mither's Auld Chair," one of the homely type, has a simple, sympathetic melody, rather of the character of a traditional Scots air. "A Lancashire Song" celebrates the beauty of the county and of the county's daughters. It has a gay and tripping 6-8 time chorus. The refrain of "Across the Bay," a sea-love song, could be effectively harmonised for four voices. Also by Rawden Mann are four short pianoforte pieces, all easy to play at sight. "L'été se passe" is a light, impressionistic piece, quite effective. "Song of the Night" has an expressive slow melody alternately given to right and left hands. "Hunting Sketch" is of vivacious character with a breathless climax. In "L'Anxiété" (1914), restless, agitated passages alternate with others of resolute cast. It dies away to a hush at the end.

Homely Sentiment.

"Guardian Mother," by Agnes Fuller and Maughan Moore, is a sincerely meant but somewhat naive expression of homage to a memory. The music is better than the words. Major T. H. Bairnsfather supplies the music and L. S. Fry the neatly turned verses to "Old-fashioned Ways," a ditty of homely English sentiment about a garden stocked with "roses, sweet-peas, and hollyhocks and stocks and London pride," and of a dear old-fashioned couple who are at home in it. The spirit of the words is happily caught in the old-world style music. The song may be recommended to baritones and contraltos. Approximately summer-like is a floral cycle, written by Chas. E. Jones and composed by Sydney C. C. Jones. The four songs, "The Pansy," "The Violet," "The Daisy," "The Rose," are tuneful and singable. "When Evening Comes," by Charles Denton and Reginald St. Audrie, is a well-written song of a more ambitious type. It recalls memories of happier times that haunt the mind when the day ends in loneliness and quiet. There is a feeling for poetry in the verses that is deepened by the music.

Louis A. Pollock and Maurits B. Polak's "The Vale of Charm" has a refrain with a dreamy, flowing melody that should make it popular. "Derbyshire," by A. E. Allison, and "Bowman," gives an up-to-date recipe for an "Ideal Day." "Could One But Know" is a love-song of a speculative cast with words by Janet C. Lennard and music of a refined and expressive type by Cowper Collingwood. A charming little song, well written as to words and tuneful as to music, is Margaret L. Newcombe and Maughan Moore's "Rosalie." "My Wish," by Denise Ainslie, is the fervent cry of one who longs to live the past all over again for the sake of a face and a smile that belongs to it: a simple, but pleasing song. Peter Prescott's "Why Did You Teach Me To Love You?" asks the question in attractive valse-time melody.

"I Only Made a Cake," one of the humorous numbers, is the wail of a "genius of the kitchen" whose reason for being on the unemployed list is to be found in the title. The words are by E. Luce, the music by C. Harold Hodges. "The Three Scamps" are successful singers of H. M. Burnaby's "If You Could Be My Baby All the Time." "Still More Fighting To Be Done" is a topical ditty with a brisk chorus, by C. J. G. Hembrow. Derek Yorke's "Take Me To See the Fair" has the sort of refrain that audiences like to join in, and the same description applies to K. Duffy and Sydney C. C. Jones' "Tell Me the Tale On the Telephone." "There Goes Charlie Chaplin," by J. G. Summersby, details the adventures of the far-famed film hero's double.

A Dance Assortment.

A fox-trot without words, crisp and spirited in character, is Eric Paul May's "Going Some!" Henry Taylor's "eccentric dance," "Johnson's Smile," is written in brisk polka measure. Sydney Wilfred Hutchinson's "The Triumph" and Robert McLauchlan's "Homeward Bound" are well-marked, spirited pianoforte marches, useful for opening concert-party programmes. "Peace," by Ethel H. Eastland, is a good andante melody for violin with easy pianoforte accompaniment. Eight valses complete the parcel. "A Valse Oriental," by Hugh Chaplin, called "Perfume of Egypt," appropriately sensuous and soothing, is published for full orchestra and for septette as well as for pianoforte solo. "Spellbound," by Reg. J. Conoley, has a slow section to which words are set which may be sung by the dancers. "Thalassa," by Edith Stanley and Philip Thompson; "Stolen Kisses," by Eric Paul May; Rêve de Jour," by Haydn G. Cornish; "Honolulu," by Leon Riche; "Honeymoon," by George Mason, and "Elvira," by Raymond Bird, are all melodious and attractively contrasted as to material.

CONCERT PARTIES ON TOUR.

ARCADIANS.—June 27, Arcadian Pav., Bradford; July 4, Halifax.
ARCADY.—June 27, Brighton; July 4, Bexhill.
BARGAINS. — King's Pav., Cleethorpes (Season).
BOX OF VESTAS.—June 27, Douglas; July 4, Pav., Port Erin.
BREVITY.—June 27, Lounge, Hunstanton; July 4, O.G., Lowestoft.
BRITE 'UNS. — Marine Pde., Southend (Season).
BROWNIES.—June 27, Harrogate.
BUBBLES.—June 27, Alex. Gardens, Weymouth; July 4, Sandy Grounds, Guernsey.
BUSYBODIES, THE.—June 27, Cliff Park, Dovercourt; July 4, Cliff Park, Dovercourt.
CAMOUFLAGE.—June 27, Pier Pav., Mumbles; July 4, Bexhill.
CARAVAN.—June 27, Blackpool.
CARNIVAL.—Arcadia, Sandown (Season).
CATLIN'S ROYAL PIERROTS. — (No. 1 Co.), New Arcadia, Scarboro'; (No. 2 Co.), Arcadia, Llandudno; (No. 3 Co.), Arcadia, Colwyn Bay (Season).
CHUMS.—June 27, Floral Hall, Hornsea; July 6, Assembly R., Chester.
CIGARETTES.—June 27, North Pier, Blackpool; July 6, Spring G., Norwich.
CLIQUE.—June 27, Pav., Evesham.
CURIOS.—June 27, Lounge, Bridlington.
FANATICS.—New Pav., Burnham-on-Sea (Season).
FANTASY.—June 27, Bijou, Swanage.
FARCE.—June 27, Pav., Rusholme.
FOL-DE-ROLS.—Floral Hall, Scarborough (Season).
FOREST FOLK.—June 27, Kursaal, Whitley Bay; July 4, Lounge, Hunstanton.
FRILLS AND FLOUNCES.—June 27, Pier, St. Anne's; July 4, Pav., Seaforth.
FROLICS, THE. — Pavilion, Park Hill, Croydon (Season).
FUZEES.—Pav., Morecambe (Season).
GIPSIES, THE.—June 27, Patti Pav., Swansea; July 4, Floral Hall, Hornsea.
HARLEQUINS.—Pavilion, Ramsgate (Season).
IMPERIAL SCOTS.—June 27, Jesmond Pav., Newcastle.
JACK O' LANTERNS.—June 27, Glasgow.
JAKE-A-LOO.—June 27, Palace, Aberystwyth; July 4, Pav., Swansea.
JOLLITY.—June 27, Arcadian Pav., Leeds; July 4, Parks, Glasgow.
JOVIAL JOLLITIES. — New Theatre, Crewe (Season).
LAUGHING TIME.—June 27, Spring Gardens, Norwich; July 4, O.G., Cromer.
LIVE WIRES.—June 20, New Palace, Pembroke Dock.
MAIDS AND MIDDIES.—July 4, Pier, Southampton.
MASKS AND FACES.—June 27, Pav., Barry Island.
MERRIONS.—June 27, Assembly R., Chester; July 4, Morecambe.
MERRY ARCADIANS.—June 27, Pier, Redcar.
MERRY JAPS. — New Pav., Morecambe (Season).
MEXICANS, THE.—June 27, Coronation Gdns., Leyton.
NEW CADETS.—June 27, Barrow; July 4, New Pav., Porthcawl.
NONSENSE.—June 27, Gaiety, Ilfracombe; July 4, Municipal Pier, Worthing.
NOVELTY.—June 27, Candy Grounds, Guernsey; July 4, Aquarium, Brighton.
O.P.Q.'s.—Pier, Eastbourne (Season).
OPTIMISTS. — Arcadia, Llandudno (Season).
ORANGE CLUB.—June 27, Alexandra, Stoke Newington.
PEDLERS (No. 1).—Clifton Hall, Margate (Season).
PEDLERS (No. 2).—Whitby (Season.
PELL MELL.—June 27, D.P., Eastbourne.
PIED PIPERS.—June 27, Burnham.
PIERROT PIE.—June 27, Lowestoft.
PIERROT, PIERRETTE, AND PIANO.—June 27, Pavilion, Derby; July 4, Park, Birmingham.
POPPIES.—Hastings (Season).
POT POURRI.—Pier Pav., Teignmouth, S. Devon (Season).
PRO RATAS.—June 27, Bedminster Hip., Bristol; July 4, Paddock Gardens, Guildford.
PUPPETS, THE.—June 27, Castle Grounds, Tonbridge; July 4, Bijou, Swanage.
QUAINTESQUES.—June 27, Clarence Pier, Southsea.
RAMBLERS, THE.—June 27, Sth. Parade P., Southsea; July 4, Weymouth.
RHAPSODIES.—June 20, Paddock Gdns., Guildford.
ROGUES, THE.—July 4, Douglas.
ROLLING STONES.—June 24, Gdns., Paignton.
ROYAL ARCADIANS. — Pavilion, Bradford (Season).
ROYAL VAUDEVILLIANS.—July 4, Lyric, Hull.
RUSTICS, THE.—Pav., High Wycombe (Season).
SCOTTISH DONS.—June 27, Anglesey Pal., Burton-on-Trent.
SEVEN ACRES, THE.—June 27, Paddock Gdns., Guildford; July 4, Pav., Tonbridge.
SEVEN NOBODIES, THE.—June 27, Spa O.H., Bridlington; July 4, Arcadian Pav., Leeds.
SUMMITS, THE.—June 27, P., Penarth; July 4, Rock Ferry.
TANGLERS, THE.—June 27, Bexhill.
TATLERS.—June 27, Rock Ferry.
TONE.—June 27, Cannon Hill Pk., Birmingham.
TONICS.—Vic. Pier, Blackpool (Season).
TWEENIES, THE.—June 27, Pier, Plymouth.
VARIETIES.—West End Pier, Morecambe (Season).
VARIORUM.—June 27, Pav., Rhyl.
VERSATILES.—June 27, Plymouth.
WALLIS ARTHUR AL FRESCO CONCERTS.—Olympian Gardens, Bognor (Season).
WANGLERS, THE.—June 27, Victoria Hall, Dovercourt; July 4, Pavilion, Minehead.
WAVELETS.—Harbour Pav., Morecambe (Season).
WITS, THE.—June 27, Stowhill Pav., Newport; July 4, Pier Pav., Plymouth.
YE WAGS.—June 27, Pav., Torquay.
YE WEDGWOOD CLASSICS.—June 27, Palace, Stamford.
£ S. D.'s.—June 27, Essex Hall, Watford.

The Sun-Rays.

At The Leas Pavilion, Folkestone, this week, the Sun-Rays, a very delightful party of versatile artists, are presenting a programme which is so varied in character that enjoyment is assured to everyone. The songs are particularly pleasing, the dancing is performed with easy and graceful movements, and the humour so amusing that there is not a dull moment.

The artists are:—John Blayier, Bertram Maurice, Bunny Doyle, Jack Bennetts, and Misses Peggy James, Doris Johnson, Lily Hill.

Seven Acres.

Under the direction of Cliff Astley, the above-named combination are the current attraction at the Paddock Gardens, Guildford, this week. Rosa Charles is a clever comedy girl; Ethel Colyer, a dainty soubrette and dancer, also offers welcome male impersonations; Audrey Wilmore possesses a sweet soprano voice; Leslie Walsh supplies pleasing solos at the piano; Dennis Casey is a baritone singer of merit; Frank Carr is successful with light comedy; and "Dixie" items; and Cliff H. Astley is a fun-maker with song, story and gag.

CONCERT PARTY & ENTERTAINMENT NOTES.

The Performing Right Question—"The Era's" Suggestion—A Nominal Subscription.

Since our article last week dealing with the question of the Performing Right Society was written, we learn that the Concert Party Proprietors' Association claims to have proposed to the P.R.S. that concert party proprietors should pay a subscription of £2 2s. per annum for the privilege of being allowed to perform any songs or pieces belong to members of the society. Quite possibly the C.P.P.A. have put forward such a proposition, but at the same time "The Era" can lay claim to being the originators of the idea, and also to have been the first to suggest it to the controller of the P.R.S.

"The Era" First.

The facts of the case are perfectly plain. A member of the C.P.P.A. was commissioned by "The Era" to put the suggestion first of all before the C.P.P.A. council meeting and tried his hardest to get the council to interview the P.R.S. with the object of securing a licence for concert party proprietors by the payment of a small annual subscription, it being our opinion that concert party proprietors would prefer to do this rather than to continue to exist in the invidious position in which they were then and still continue to be placed. Strange as it may seem, the other members of the council present would not listen to our proposition, but insisted instead in getting out a list of concert party halls and pavilions where they perform, so that the P.R.S. might take action against such local proprietors who did not possess a licence. It is obvious that such a list could never be complete, because new pavilions are continuously cropping up, some permanently, but the majority but temporary, and in such cases must be included cinemas which only occasionally run concert parties.

Our representative was further informed by the secretary of the C.P.P.A. that the controller of the P.R.S. would never listen to such a proposition.

"The Era" has always been convinced that its suggestion was the best solution to the difficulty, and when therefore it had been absolutely turned down by the council of the C.P.P.A., our representative immediately saw the controller of the P.R.S. Our proposal to him, instead of being instantly rejected, as our representative was informed by the secretary of the C.P.P.A. it would be, was not only favourably received by the controller, but was apparently quite new to him.

Position of the Concert Party.

We explained thoroughly the exact position in which concert party proprietors were placed. He informed us that concert party proprietors and artists were just as liable to prosecution as local managers, but the position of the concert party proprietors, as explained by us, was news to him. He, therefore, promised to give our proposition every consideration, and our article last week was written on the result of deliberations of the P.R.S. after our second interview.

It would appear to us the C.P.P.A. wish to run with the hare and hunt with the hounds. Whilst maintaining in one breath that the difficulty would be solved if all local proprietors were licensed, in the next breath they appear to have adopted our original idea.

As an alternative to the payment of an annual subscription by concert party proprietors the C.P.P.A. suggest that in order to protect themselves concert party proprietors and managers should inquire on a Monday morning whether the resident manager is licensed by the P.R.S., and arrange their programmes accordingly so as not to include any songs controlled by the P.R.S.

As matters stand at present this would indeed be a difficult, probably an impossible, thing to do. We ask, how is the concert party proprietor to find out which are prohibited songs and pieces and which are not? It is suggested that he should write to the publisher of every song in the repertoire of his company. This course might at first appear easy in theory, but we rather fancy it would be far from satisfactory in practice. The rearrangement of the usual programme, necessitating the deletion of a large number of the best songs in the repertoire would probably spell disaster to the visiting concert party and no further engagement from the local management.

Effects of the Indemnity Clause.

We are informed that well over 50 per cent. of the halls, etc., are licensed by the P.R.S. We don't know whether there has been taken into account the vast number of small pavilions and al fresco pitches which are to be found during the summer months at all our holiday resorts which for the most part are rented out to resident concert party proprietors. We will presume however that 50 per cent. is an accurate figure. What about the other half which are not licensed?

The touring proprietor, when he makes his contract, possibly many months ahead, agrees to "give his usual performance." If (on inquiry on the Monday morning) he has to delete half his best items, he probably is not giving his "usual performance." The local management might well have something to say, for they made no condition in their contract that they were to be licensed. On the other hand, probably they had the usual indemnity clause which absolves them from any infringement of copyright by the visiting company, and puts the liability of the payment of any penalty on the concert party proprietor.

The C.P.P.A. would do well to reflect a little further on this matter of rearranging the programme on the Monday morning for we rather fancy that the promoters of this extraordinary idea cannot have had a very extensive knowledge of the concert party business.

A Nominal Subscription.

The fees paid by local managements are more often than not of a considerable size. The P.R.S. is now aware of the fact that there are a large number of small places visited by concert parties which are probably unlicensed, because "The Era" has explained this to them. The P.R.S. recognises the difficulty of sending their representatives round continuously to all these small dates (they would indeed require a small army of them), and have taken this into consideration in regard to issuing licences to the concert party proprietors themselves. The small subscription suggested is nominal and the benefits so important that proprietors should not hesitate to protect themselves by accepting the generous offer of the P.R.S. If all those who are in favour will write us we will do our best to get the scheme completed for their benefit. Think it over carefully and communicate with us as soon as possible.

CONCERT PARTIES AT WORK

Ye Merrie Wags.

The season at the Princess Pier Concert Hall, Torquay, opens this week with Messrs. Fred Allandale and Bertram D'Arcy's party, Ye Merrie Wags, on their first visit to Torquay. Mr. Billy Martin heads the party and is assisted by Mr. Bob Gilmour and the Misses Elsie Barne, Wyn Bedford, Ella Victoria, Celia Klyne and Jay Denyer.

Box of Vestas.

An excellent combination, under the direction of Mr. Arthur Forbes, presents Mr. Fred Arnold's concert party, Box of Vestas at the Variety Theatre, Derby Castle, Douglas, I.O.M. This is a bright, original and artistic show, envisaging seven star artists, Mr. Allan Williams, Miss Connie Bishop, Miss Margaret Stevens, Miss Billie Bell, Mr. Percy King, Mr. Victor Raymond, and Mr. Arthur Forbes. There is laughter and artistry in all their turns, both when the artists are on their own and when they are acting in accord. The performances please mightily large audiences.

The Toppers.

In the Garden Pavilion of Villa Marina, Douglas, Miss Jessie Templeton and Miss Marie Beresford present their talented vaudevillians, The Toppers. They include Mr. Harry Spiller, a quaint and clever actor, and Carina, the violinist, who plays the fiddle "like an angel"; Mr. Jack Howard, who can sing sentimental songs to reach the heart; Miss Elsye Cubbin and Miss Doris Cubbin, who can act, sing, and dance; and Miss Doris Martin, comedienne, with a sense of character and a charming pianist to boot.

Feldman's Onchans.

There is no out-door entertainment which outvies in public favour the claim that the Onchan Entertainers have obtained. Three times daily do they present a refined and amusing programme, and by reason of their artistry draw thousands. The company are clever. Miss Elsie Steadman is an actress and singer of rare charm, and her talent has ripened during the years she has been so sorely missed by the visitor to Hall Caine. Her return has been ardently acclaimed. Miss Doris Courtney is yet another favourite turn. Mr. Alf. Maynall comes back also with new songs, japes, and interludes.

Feldman's Songsters.

Mr. Harold Brown, Mr. Eddie Walker, Miss Maud Hughes, with frequent changes of programme, please thousands three times daily on Douglas Head.

Nonsense.

Messrs. Heslop and Rihll's charming concert party, Nonsense, is this week occupying the stage of the Gaiety Hall, Ilfracombe, smart and well varied programmes being submitted by the artists, including Miss Dolly Richardson, Miss Billee Dixon, Miss Florence Clare, Mr. Robert Dennant (the favourite baritone), Mr. Bert Earle, Mr. Eric Barber, and at the piano that brilliant instrumentalist, Mr. Claude Russell.

Society Six.

At the Alexandra Gardens, Weymouth, the Society Six concert party are appearing. The artists are Gertrude Clegg, male impersonator; Gladys Wells, the komedy girl; Teddy Mann, solo pianiste and composer; Constance Seal, operatic soprano; John Langley, tenor; Darry Telford, the dancing entertainer; and Ernie Leslie, comedian. They have a fine repertoire of concerted numbers, which have proved exceedingly popular, the singing of Miss Seal and Mr. John Langley being a feature of the show.

Bubbles.

Bubbles include several members who gained popularity at the Pier Pavilion, Plymouth, last year, and their reappearance afforded considerable pleasure. Laurie Hunter, who directs the company, is a versatile comedian, and his facial expression, no less than his songs and patter, is irresistible. A clever dancer and dainty soubrette, Vera Clark, is very successful; while Harry Bamford sings splendidly. Miss Trilby Small has a lovely contralto voice, and sings with artistic expression and taste. A chic comedienne, Miss Madge Hayden's character studies are exceedingly good, and so are her comedy scenas with H. E. Boughton, who is a smart comedian. As accompanist and solo pianist Basil Hitchin is excellent.

Scottish Dons.

This talented combination, under the direction of Mr. Jack Lawrance, are paying a welcome return visit to the Anglesey Palace, Burton-on-Trent, and are playing to good houses. The company consists of Anna Forrest, Julia Laurent, Grace Gordon, J. Shiel Anderson, Harry Whitehead, Jack Lawrance, and Betty Lawrie.

Blackpool Opening.

The Blackpool season opened on Monday, and at the Pier and the Tower and Winter Gardens there are concert parties which, until October, will entertain the many visitors. The Premier Pierrots at the Central Per, under the supervision of Fred Allandale, and commanded by Jimmie Pullin, are again drawing crowds.

Fred Walmsley's Tonics at the Victoria Pier, include Nellie Gallefent, and have at once established themselves as prime favourites.

The Koncertos, in the Tower Roof Gardens, are under the experienced eye of Wilmott Fowler, and are a big attraction in this popular place of entertainment.

The Kimonos, at the Gardens, have a long record of good work done, and their audiences are as numerous as ever.

The Raphsodies.

Under the direction of that clever comedian, Mr. Frank Dunlop, very well known and always popular in Ilfracombe, the Raphsodies are this week appearing at the Victoria Pavilion of that town. The company includes Miss Clarice Howard, soprano; Miss Margot Domican, dancer; Miss Dorothy Willis, soubrette; Mr. Martin Newman, baritone; Mr. George Beachcroft, light comedian and dancer; and Miss Maude Maye at the piano. Most attractive programmes are being presented, with burlesques figuring frequently, and meeting with the heartiest approval of crowded audiences.

Superbs.

Under the direction of Mr. Will Ambro, the Superbs are fulfilling a week's engagement at Bohemia, Broadstairs. The party consists of Jackson Browne, comedian; Ida Ernest, comedienne; Algernon More, pianist; Wynifred Linfield soprano; Cecil Bode, light baritone; Elsa May, soubrette and dancer; and Will Ambro, comedian and dancer.

The Quixotes.

This concert party scored a great success at Tenby last week. Mr. Bob Roberts, the popular comedian, caused much merriment. Mr. Jack May is another talented comedian, and in a different style no less successful. This duo's amusing performance, with their clever simultaneous step-dancing, is the outstanding feature of the bill. The other members are, however, well above the average. Miss Mena Stewart, with her child mimicry; Miss Phyllis Hulley, with her attractive soprano singing; Miss Mary Fisher, with her talented violin playing and contralto voice; Mr. Will Henry, the possessor of a fine bass voice; and Mr. Jack Clifford, an able exponent of the piano, are all deserving of exceptional praise. The concerted numbers given by the party are particularly lively and entertaining, and the troupe has one unusual virtue—they keep strictly to the programme.

"Farce."

Archie Waller is presenting a farcical fantasy of fun, under the title of "Farce," at Leslie's Rusholme Pavilion, Manchester, this week. The company comprises the following efficient artists:—Miss Agnes Rayson, speciality vocalist; Miss Ray Hilton, soubrette and dancer; Miss Blanche Hern, operatic contralto; Bobby Cowgill, dancing expert; Maurice White, baritone; Harry Story, comedian at the piano; and Archie Wallen, comedian.

The Seven Nobodies.

Mr. Harry Leslie's premier concert party are appearing nightly this week at the Spa Opera House, Bridlington, in some excellent programmes, including a clever little musical comedy, "The Maid of Hawaii." The artists comprise Misses Joan Beauchamp, soprano; Jose Gordon, soubrette; and Jennie Dean, classical dancer; Messrs. Freddy Batters, comedian; Ivan Grey, dancer and light comedian; Bert Mellor, pianist; and Charles Wade, baritone, who is also director and manager of the company.

The Pollyesques.

Mr. Edgar Driver and his talented company are drawing good houses to the New Floral Hall, Bridlington. The changes of programme are frequent, and the various artists are heartily encored. Mr. Felgate King and Miss Elsie Mayfair are delightful and amusing in their duets "with a piano"; Miss Sheila Bricket's 'cello solos are charming; Mr. Driver is deservedly applauded for his quaint humorous and clever impersonations. One of the prettiest items amongst many is the "Dainty Dresden Shepherdess," which is beautifully staged. The dances by Winifred Valentine and Tom Dennis are skilfully executed.

"The Merrions."

This week at the Assembly Rooms, Chester, "The Merrions," presented by Fred Arnold, occupy the stage, and are delighting enthusiastic audiences. The strong company includes Bernard Carten, a clever entertainer, Patti Regina, soprano, whose fine voice is heard to great advantage, Ralph Kennedy, tenor, whose solos are well received, Lulu Corri, a delightful soubrette and dancer. A musical treat is provided by Cecilia Desmond, 'cellist, while Freddie Watts, comedian and dancer, scores well. Max Lorraine is the accomplished pianist and accompanist.

A Concert Party Record.

Twenty-nine years consecutively at the same spot is something of a record among concert parties, yet that is the enviable position attained by Messrs. Graham and Bentley's party, at Westcliff Gardens, Clacton, this year. The party this year is exceptionally strong, including as it does the ever popular Mr. Fred Gibson, and Miss Nance Haines; Miss Marion Ord, soprano, Mr. Clifton Yates, baritone, and those two excellent comedians, Mr. Bert Graham and Mr. Will Bentley. Miss Gladys Millage officiates at the piano. Concerted and individual items are alike excellent.

Mr. Victor Marmont.

Mr. Victor Marmont is down again at Clacton-on-Sea as official accompanist for the Corporation. He has just concluded a very successful Lionel Powell tour of the principal provincial musical centres, when he was associated with such celebrated artists as Dint Gilly, Bratza, Gerardy, Adela Verne, Megane and Melsa.

THEATRICAL GOSSIP.

Managers' Appeal to the Government—A New George Graves Role—A Theatrical Cricket Benefit—Opera Company Stranded in Dutch India.

A Sweetmeats Appeal.

The manifesto from the Society of West End Managers and the Theatrical Managers' Association, which appears in a neighbouring column, is in the nature of an appeal to the Government to restore to theatres the right to sell sweetmeats during any part of the performance.

The signatories to the manifesto, Mr. J. E. Vedrenne and Mr. Tom B. Davis, presidents respectively of the two societies mentioned, contend, with truth, that rent and all expenses have advanced considerably, and that theatres cannot afford to lose their "bye-products," of which the sale of chocolates is perhaps the most important.

Theatrical managers feel that they can confidently appeal to the Government to come to their rescue and restore to them a legitimate "bye-product" which they have peaceably enjoyed for forty years. We hope this confidence will not be shaken. In view, however, of the reply given only last week by the Home Secretary the appears to be little hope of relief in that quarter. Mr. Shortt definitely stated that he had no power under the Act to relax the restrictions, and that he was not prepared to give any pledge that they would not be included in any renewal of the Shop Hours' Act.

We hope the Government will [illegible] their way to modify that decision. There is no reason at all why the Act should not be amended, when it comes up for renewal. It will be recalled that the Confectioners' Association, to whose influence the restrictions are due, were not averse from a compromise which [illegible] and as [illegible] that the time has come to end a position [illegible] great deal of harm to one industry while failing to benefit any other.

George Graves Blushbound!

Mr. Harry Grattan tells us that he has written for Mr. Andre Charlot a new musical comedy in which—in all probability—George Graves will figure. If that arrangement materialises we shall see Gagster George enacting the character of a bland personage who is startled, not to say shocked, from time to time at the apparently cerulean wheezes of certain other members of the dramatis personæ! The tentative title of this Grattan play is "To Let."

Mr. Grattan is also engaged upon a new revue—this time for Albert de Courville. It is of the intimate type, and is entitled "P'raps!"

Cricket Umpire's Benefit.

The Wimbledon C. C. Ground on Sunday week, July 3, will be the scene of an interesting cricket event, when two teams, consisting of theatrical stars, are to play a match for the benefit of Jack Beckett, for many years a well-known character in London theatres, and for twenty-one years umpire to the Thespide C.C.

The rival teams are made up of members of the Stage Golf Society, including Davy Burnaby, Gerald du Maurier, Ernest Graham, Cecil Humphreys, Martin Lewis, Sam Livesey, Owen Nares, H. Welchman, Evan Thomas, Dennis Cowles, D. J. Williams, captained by Oscar Asche, and the following members of the Thespide C.C.—Henry Ainley, B. E. Bisgood, Horace Mills, George McGrath, Basil Rathbone, Godfrey Tearle, and John Williams, captained by C. Aubrey Smith.

Tickets at the price of one shilling each may be secured at any West-End theatre box office, or at any of the stage doors.

Opera Company Stranded in India.

A Reuter cable from Batavia, dated Saturday, states that a travelling company known as the Royal Oopera Company, who played during a successful season in British India earlier in the year, are stranded penniless in Java. The manager is about to place the 30 artists at the disposal of the Dutch emigration authorities and the British Consul is taking up their case.

Next at the Aldwych.

"Love Among the Paint-Pots" must end its run next Saturday to make room the following Monday for the next Reandean venture. "James the Less." Before this play, written by C. A. Castell, received this somewhat scriptural title it was called "The Farringdon Case," under which name it was produced some four years ago at Manchester.

The action of "James the Less" passes as Varney Manor, the home of Admiral Dale, in a remote part of the country. Mr. M. R. Morand will appear in the part of the Admiral, and as already announced, Mr. Owen Nares has an important leading part in that of Jim Chevrell. Other characters are allotted to Miss Mary Rorke, Miss Margaret Yarde, Miss Joan Maclean, Miss Dora Gregory, Miss Norah Robinson, Messrs. J. H. Roberts, Perceval Clark, Athol Forde, Gilbert Ritchie, and Ivor Barnard.

"Mr. Malatesta."

Mr. J. B. Fagan has decided to produce "Mr. Malatesta" at the Court Theatre tomorrow (Thursday) evening. The scene of this three-act comedy-drama takes place in New York, and the principal parts will be played by actors and actresses of the same nationality as the characters they represent. Thus Joe Malatesta will be acted by William Ricciardi (Italian-American), Lucy by Miss Jane Grahame, Charles (his son) by Nat Maddison, Mike O'Reilly by Breni O'Rorke (Irish), and Pina by Miss Marguerite Schaltiel (Italian).

"The Knave of Diamonds."

As it has been rumoured that "The Knave of Diamonds" is coming off, Miss Violet Vanburgh desires to state that this adaptation of Ethel M. Dell's novel, which has been one of the successes of the season, will continue its run at the Globe Theatre until the autumn. The first touring company of "The Knave of Diamonds" starts in August with Stella Patrick Campbell as Lady Carfax.

Catholic Stage Guild Congress.

The annual gathering of the Catholic Stage Guild on Monday, July 11, will be opened by the Actors' Mass, which will be celebrated, as usual, at the church of Corpus Christi, Maiden-lane, at 11.30. The preacher will be the Rev. Ronald Knox. Subscriptions towards the cost of flowers for the altar will be gratefully received by the secretary 2, Robert-street, Adelphi.

The annual general meeting will take place at the Vaudeville Theatre, kindly lent by Messrs. Gatti, the same afternoon at 3.30. Miss Mary O'Farrell will preside, and the speakers will include Miss Grace Arundale, Mr. Frederick W. Chambers, and Mr. Alfred Ibberson. Mr. Bernard Merefield will sing. The public are cordially invited.

Geo. M. Cohan and the Equity Association of America.

George M. Cohan has announced his retirement as a producer, because of differences with the Actors' Equity Association. It is estimated that this will result in loss of employment to over 1,000 actors. It is reported that the Hippodrome will not have its usual big spectacle in August, but that pictures will be shown there as a result of the increased demands of stage hands. David Belasco has written a letter to Mr Cohan, praising the latter for his action, and hinting that other producers are likely to follow.

Theatre Royal, Birmingham, Ltd.

The annual general meeting of the Theatre Royal, Birmingham, Limited, will be held on Tuesday afternoon next, at 2.30. In their statement of accounts for the year ended March 12, 1921, the directors report a trading profit of £5,714 19s. 1d. They recommend a dividend of 20 per cent. (less tax) for the year.

The Hanley Royal.

The Theatre Royal, Hanley, has closed until August Bank Holiday, when "The Southern Maid" pays a return visit followed by a splendid autumn list of engagements, with a pantomime at Christmas. It had not been intended to close the theatre this summer, but the coal stoppage, the consequent paralysis of trade generally, and the taking "off the road" of companies, has necessitated it. Four companies booked at Hanley between now and August have already been taken off, and the visits of the other two companies have been postponed. Mr. Alan Young and Mr. Albert Bulmer will carry on as usual at the Grand.

The Surrey.

The Surrey Theatre will remain closed for a few weeks, during which time various big alterations will be made to the interior of the house. When it is re-opened sometime in August, possibly on the Bank Holiday, quite a different style of entertainment will be presented.

B.E.S.S. Elocution Competition.

Mr. John Drinkwater will judge the annual Elocution Competition—professional and amateur—of the British Empire Shakespeare Society at the Haymarket Theatre, kindly lent by Mr. Frederick Harrison, on Tuesday afternoon, July 19. The preliminary examination will take place in the hall of the Passmore Edwards Settlement on the previous Tuesday. Intending competitors must send in their names to Mr. Acton Bond not later than July 7.

Novelist and Dramatist.

Messrs. John Long will publish shortly the first novel to be issued in book form by Mr. Godfrey Dean, who has had published about 300 short stories and three serials on Lancashire and other subjects. The novel which Mr. Long will publish is entitled "The Island of Magic." Mr. Dean is also a dramatist, and has signed a contract for the production in the United States of "Wet Blankets," a three-act comedy-drama of Lancashire character.

Reciprocity.

During the visit of the New Shakespeare company to the Theatre Royal, Bath, the Bath Citizen House Art Centre arranged with Mr. W. Bridges-Adams, the director, to supply the fairy dancers for the performances of "A Midsummer Night's Dream" and "The Merry Wives of Windsor," while Miss Violet Lanham, one of the cleverest young ladies of the Bath Centre, appeared as the Duke of Clarence in "King Richard III."

Albert de Courville's Next Play.

Having successfully launched "Pins and Needles" at the Gaiety, Mr. de Courville is going away for a few weeks. On his return he will immediately put in hand the French play, "Arlequin," which has been adapted by Louis L. Parker.

New York Sunday Specials.

The Lamb's Gambol, an annual event that attracts the public with an "all star" programme, took place at the Hippodrome last Sunday evening, writes our New York correspondent. The receipts amounted to $14,000.

On the same evening the Actor's Fidelity League gave a benefit performance at the New Amsterdam Theatre. May Irwin, who had not been seen on the New York stage for several years, appeared in a revival of "Mrs. Peckham's Carouse," and the program included Mrs. Fiske, Holbrook Binn and David Warfield.

A Big Theatre Deal.

A. L. Erlanger has bought the property at the corner of Forty-sixth Street and Broadway, on which stand the Gaiety and Fulton Theatres. It is said the sum involved was over three million dollars.

Ilfracombe Dramatic Season.

The Runnacleave Theatre, Ilfracombe, is this week starting its season. The enterprising and genial manager, Mr. A. Morgan Edwards, has secured an excellent list of plays for production, commencing with "Nothing Stops Cornelius" on the first three evenings of the week, and followed by "Marriage by Instalments," in which Miss Muriel Martin Harvey plays lead.

Spanish Sanguinariness.

The Sweeney Todd-like title "Blood and Sand" has been given to a drama based by one Tom Cusling upon a Spanish story written by the Iberian novelist Senor Blasco Ibanez. Gilbert Miller (who, at the moment of writing is in Old Madrid) will present this play first in New York and afterwards in London.

Haddon Chambers's Last Play.

It is reported that the widow of the distinguished dramatist, Haddon Chambers, is making arrangements to produce his last play.

The Playwrights' Theatre.

The autumn season of the Playwrights' Theatre will open during the first week in September with a play on Spiritualism. Following this will be an Oriental fantasy entitled "The Blue Beard Touch," by Alma Faulkner and Oswald Curtis, with all the scenery and costumes designed by the authoress. An Icelandic play will come after, then a play of South Africa and one of Lancashire.

T. C. Dagnall's Latest Enterprise.

When a successor to "Grumpy," in which Mr. Cyril Maude is appearing, is required, Mr. Thos. C. Dagnall will enter upon a new venture at the Criterion Theatre and has secured for his star Mr. Charles Hawtrey, in conjunction with whom, by arrangement with Lady Wyndham, he will present a new three-act comedy drama by Walter Hackett. Mr. Dagnall has secured a strong cast, including in addition to Charles Hawtrey, Hilda Moore, Marion Lorne, Mona Harrison, Anne Esmond, Winifred McCarthy, Leslie Faber, Edward Rigby, and Arthur Fayne.

"Out to Win."

An interested spectator at the Shaftesbury Theatre the other evening was Don Jaime of Spain, who, with his attendants, appeared thoroughly to enjoy the thrills of "Out to Win," and the acting of George Tully, C. V. France, and the rest of the admirable cast. Negotiations are well under weigh for production of the piece in New York next autumn.

The Wimbledon Theatre's Vacation.

After a highly successful three weeks' engagement of the Carl Rosa Opera Company, the Wimbledon Theatre is now closed for a month, and will reopen on July 25 with "The Garden of Allah."

A New Entertainment.

A novel means of following the clash between Jack Dempsey and Georges Carpentier for the Heavyweight Championship of the World will be provided at the Royal Opera House, Covent Garden, on Saturday, when the conflict will be read out, round by round, blow by blow, to the audience. Arrangements have been made to connect the stage at Covent Garden with the ringside of the fight, and a full description will be cabled over direct by the Exchange Telegraph Co., so that what the audience at the actual fight will see the audience at Covent Garden will hear about within 30 seconds Real boxing will be a feature of the show, ten-round contests having been arranged between Harry Aarons and Billy Ralph (fly-weights) and Sid Turner and Charlie Webb (light-weights).

PAX ROBERTSON SALON.

A 200 B.C. COMEDY.

Miss Pax Robertson presented a play by Ancient Rome's comic dramatist, Plautus, at her little Chelsea threatre on Sunday night. As Miss Arlwedson told us in the usual lecture that preceded the performance, Plautus. like Shakespeare(was actor as well as dramatist. He was on the theatrical staff of Livius Andronicus in Rome. Like Shakespeare, too, he had no scruples about lifting plots and even whole scenes from other plays, mostly by Greek writers. He Latinised them and took stock types of Athenian comedy as his characters, which he shaped and individualised by his own genius. This play, "The Haunted House" ("Mostellaria"). produced about 200 B.C., is believed to have been adapted from Philemon's "Phastasma." It is certain that a good many dramatists since have borrowed the plot from Plautus.

"THE HAUNTED HOUSE."

The story, laid in Athens, is the world-old one of the son who lives riotously in the absence of his father, and of the clever rascal of a servant—a sort of Scapin—who has enriched himself out of the spoils and who manages by the exercise of his wits to get himself and everyone else off scot-free when the wrathful old man returns. Plautus makes him take refuge at the altar of Apollo, recognised as a "sanctuary" for slaves. As long as they clung to it they could not be beaten. Sometimes they were driven away by fire as the father threatens to do in the play. Compared with the servant, Tranis's, character, which is well drawn and naturally developed, the others are sketchy. They all, especially the father, show the most useful and obliging disposition to be humbugged.

The acting was inclined to be rather crude, except in the case of Mr. Percy Taylor, who managed to give Tranio a good deal of the proper, alert and mischievous humour. Mr. Cyril Cobb doubled the parts of Philolaches, the son, and Mirargurides, a money-lender, a sort of typical comic Shylock. Mr. Cyril Stanislaw was lively in a drunken scene as Callidamates, a convivial friend of Philolaches. Miss Pax Robertson's Philematium, a singing-girl loved by the son, had the charm of transparent honesty in a scene with a worldly-wise maid, Scapha, played by Miss Jessie Lothian. This scene had had to be much trimmed, for Plutus was as outspoken as our Restoration dramatists. Elsewhere, too, the author was rather drastically sub-edited by most of the company. Not that they meant to do so, but because of an imperfect acquaintance with his lines; though Mr. Stanislaw, in his second character of Phaniscus, a slave, delivered a long Lancelot Gobbo-ish speech fluently and easily enough.

Ian Hay's "A Safety Match," at the Strand Theatre, reaches its 200th performance to-day (Wednesday).

THEATRE CHOCOLATES.

A MANIFESTO FROM MANAGERS.

The following statement has been forwarded to us for publication on behalf of the Theatrical Managers' Association and the Society of West-End Managers. It presents in all its aspects the case of the theatres in regard to the sale of sweetmeats in theatres.

An Ancient Right.

Chocolates were first sold in theatres about 1880, many years before the big stores and little shopkeepers dealt in them.

The 8 o'clock Restriction.

The new restriction practically takes this trade away from the theatres. Their audiences do not usually arrive before 8 o'clock.

The Attendants.

All the attendants who sell chocolates in theatres are nightly on duty until the fall of the curtain at about 11 o'clock.

Outside Contractors.

Certain West-End London theatres let the concession to sell chocolates to outside contractors. There are about forty-five theatres in London. In about twenty-five of these the contractors operate. At the other twenty theatres the trade is in the hands of the theatre itself. There are about 400 theatres in the provinces of Great Britain, and in the whole of these theatres the chocolates are sold by the theatre itself. There are no outside contractors here.

Outside Contractors' Notice.

The outside contractors have given several London theatre managers notice that, unless the 8 o'clock restriction is removed, they cannot continue to pay their present rentals.

Theatres Badly Hit.

All theatres have for some time been very badly hit by the continuous labour troubles and general trade depression; it is well known that many of them all through the country are in a very unfortunate condition. Rents, rates, taxes, salaries, printing, scenery and dresses, lighting, &c., have advanced considerably during the past few years, and there are no apparent prospects of any relief. If the theatres are to keep open, they cannot afford to lose their little "bye-products," of which the sale of chocolates is perhaps the most important. The managers consider the 8 o'clock restriction to be a great hindrance to their legitimate trading.

The Public.

The theatre manager has always looked upon himself as the servant of the public, and has always considered it his duty to make theatre-going a pleasure. A section of the audience on their part have always anticipated the purchase of sweetmeats as a part of their theatre-going. The 8 o'clock rule has deprived them of this pleasure, and has given rise to some considerable annoyance amongst them. The theatre manager, whose interest it is to please the public, has suffered considerably in consequence of this.

Outside Purchases.

It has been suggested that the audience could make their purchases from outside establishments, and bring them to the theatre. But English people will not do this. When a man gives a lady a box of chocolates, he prefers to do it in a quiet, unobtrusive manner, without any fuss or apparent premeditation. As a consequence, the lady goes without.

Theatrical Patriotism.

There is no more patriotic class in the country than the theatrical profession. During the war and through the various air raids and other trying times they loyally kept their theatres open at the suggestion of the Government, and faced their troubles and losses with a cheerful heart.

Charity.

No profession or trade has done more for charity than the theatre. During the year 1920—to take a ready instance—about 190 performances were given in London and the provincial theatres for charitable objects. The theatre was cheerfully placed at the disposal of anyone who chose to ask for it without charge or remuneration, although the expense to the management was often very considerable. During the present year—to take another haphazard instance—about 140 performances were given in London and the provinces for the benefit of the Warriors' Day Fund. These performances, which were voluntarily offered by the theatrical managers, yielded a net sum of £115,140, which was recently handed to Lord Haig. A further substantial sum has since come in, which will be forwarded to Lord Haig in due course.

Conclusion.

Theatrical managers feel that they have been very unkindly and unjustly treated by the 8 o'clock restriction, and they confidently appeal to the Government to come to their rescue and restore to them a legitimate "bye-product" which they have peaceably enjoyed for over forty years.

J. E. VEDRENNE, President, West-End Theatre Managers' Association.

TOM B. DAVIS, President, Theatrical Managers' Association.

FRENCH TAX ON FREE ADMISSIONS.

A DEFINITE RULING.

By a decree of June 21, 1921, the French Government has now definitely settled the controversy regarding the payment of the "war tax" and poor rates on free admissions. The law reads briefly: "Article 1. Are considered as free admissions, taxable by virtue of Article 92 of the law of June 25, 1920, at the normal price of seat occupied, personal tickets, or invitations, including those due to shareholders, landlords, concessionaires and author's tickets, complimentary tickets given as a remuneration for any services rendered (advertising, displaying bills, &c.). Article 2. Are considered as reduced price tickets, taxable at the actual price of the ticket, tickets sold at a stipulated price plainly marked, without consideration of the personality of the holder, and provided the sum paid is not inferior to that which would have been paid as taxes on a full price ticket or 'free admission.' Article 3. Cards of free admission must be marked 'Entrée gratuite,' or "Invitation,' and may mention name of holder (on which full taxes will be chargeable); reduced price tickets must indicate the price, and mention 'Entrée à prix reduit,' without designating name of holder. Entertainment caterers must keep daily separate accounts of the free admissions and the reduced price tickets taken at the doors, to be recorded by issuing distinct coupons for each category of admission." The author and doctor are exempt.

ASSOCIATION OF TOURING MANAGERS.

ANNUAL MEETING.

The torrid heat of Friday afternoon last had no effect on the attendance at the annual meeting of the Association of Touring Managers, and it would have been difficult to squeeze any more into their Board Room at 187, Shaftesbury-avenue.

Mr. Robert Macdonald, who had a hearty reception, presided, and there were also present Mr. Cecil Barth (Vice-Chairman), Mr. Herbert Ralland, Mr. Bertie Ralland (Hon. Treasurer), Mr. Walter Howard, Mr. Arthur Gibbons, Mr. H. V. Neilson, Mr. T. C. Wray, Mr. Oswald Cray, Mr. W. V. Garrod, Mr. Charles Macdona, Mr. Leonard Mortimer, Mr. Jack Goodson, Mr. Ernest E. Norris, Mr. Leo Trood, Mr. Herbert St. John, Mr. John Commins, Mr. Chas. Steuart, Mr. F. Clive Ross, Mr. Dudley Stuart, Mr. T. Courtly (representing Sir Alfred Butt), Mr. Grahame Herington, Mr. J. Forbes Knowles, Mr. Nevill Graham, Mr. C. Watson Mill, Mr. J. L. Sacks, Mr. Walter D. Nicoll, Mr. Norman John Norman, Mr. H. J. Snelson, Mr. James Ussher, Mr. J. Edward Whitty, Mr. Harry Russell, Mr. Charles Russ, Mr. Alfred De Frece (Hon. Solicitor), and Mr. Louis Casson (Secretary).

The Chairman's Address.

In his opening speech Mr. Macdonald welcomed the members to their first annual meeting in their new premises. Referring to the work of the past year he said they had spent a great deal of money, but he thought when they saw the balance-sheet they would agree that they were in a very good position compared with the last annual meeting. Many things had been done for the benefit of managers. They had had meetings with the National Association of Theatrical Employees, and had obtained their promise of assistance to abolish tips. The matter of the licensing of managers had been brought before both the Eentertainments National Industrial Council and the Actors' Association. The A.T.M. had definitely decided that they would oppose the bills submitted to licence managers. There was, however, some hope of the A.A. helping them to obtain a Royal Charter, and that would render unnecessary the licencing of managers, and place the touring industry on a better footing. They had been successful in their efforts to retain the three-quarter fare privilege on the railway. One or two members had been very thorough in this work for the Association, particularly Mr. Ralland.

They had had to deal not only with bad actors, but with bad managers, and in some cases the Actors' Association had had to come to the rescue of the managers. The Standard Contract they had entered into with the A.A. was an admirable one for both parties concerned, because many of the clauses benefited the manager as well as the actor; while it ensured for the chorus and small part people a living salary. They had had deputations from the National Orchestral Association, the Musical Conductors' Union, and the Amalgamated Musicians' Union, and had established their right to get their players from any source they chose. (Hear, hear.)

A Permanent Arbitration Board.

The Association had been in close contact with the A.A., and had set up a permanent Arbitration Board for everything connected with the profession. That must certainly be all for the good of the industry. He did not think he need go very far into the question of tipping. It was no doubt very hard upon the acting-manager going round the country to do without tipping the stage hands on a Saturday night, but they had had no case of anyone breaking the rule. The institution of the acting-manager's reports were also of great value. They had also instituted the Associate Membership section, and acting-managers had been allowed to become associated members at a nominal fee of one guinea. They were always under the impression that the acting-manager was part and parcel of the proprietor's association. The N.A.T.E. wanted to embody the acting-manager in their Association, but the managerial association forestalled them, with the result that they had nearly 80 associate members. (Hear, hear.)

They had had many discussions with the Theatrical Managers' Association, and had joined in deputations to the Ministry of Transport, the Chancellor of the Exchequer, and other important people. Another very important matter was the new cartage arrangements. Many members had found the cartage payments most excessive, so they endeavoured to find out how those charges could be lessened. Their worthy secretory entered into negotiations in every town and as a result the cartage charges to members were reduced—in some cases by 50 per cent. (Applause.) They had also done another excellent thing. They had appointed a traffic manager—the services of Mr. James Wright being secured for that post, and Mr. A. H. Henderson had been appointed in an advisory capacity for insurance of scenery and other articles.

Printing Modifications.

Very good work had been done in the matter of getting resident managers to dispense with a great quantity of pictorial printing and taking letterpress in its place. They had to thank one of their most loyal members, Mr. W. V. Garrod, for bringing the matter up. None of their members had given more time to the Association than their Vice-Chairman, Mr. Cecil Barth, one of the founders of the Association after its sudden demise in Wardour-street. (Hear, hear.) Mr. Casson, too, had done a tremendous amount of work in bringing the Association to its present position.

Another very important matter was the voluntary declaration of touring managers regarding agents' commission in theatres. He wanted to emphasise the fact that the declaration was a voluntary one and not compulsory. The fact that well over 100 members signed the declaration and that signatures were still being added showed that it was welcome. It only applied to agents controlling or working for dramatic theatres, and did not apply to music halls.

Warriors' Day.

Nothing had been more in their favour than the work done on Warriors' Day. He had the honour to be appointed delegate for the Association, and they took charge in conjunction with the Theatrical Managers' Association. Of the many other bodies on that committee none did better work than the A.T.M. Two-thirds of the money collected on Warriors' Day was gathered in the country which was under the jurisdiction of this Association. (Cheers.) Recently they had resigned membership of the Entertainments Industrial Council because it was of no service to the Association, but dealt with matters connected with the cinema world and with people who were not concerned in the theatrical portion of the industry. They thus saved £40 a year and a lot of time and trouble.

Efforts had been made in the direction of reducing the "getting out" charge in local theatres, which had mounted up until they had really got beyond them. They tried to get the resident managers to take the responsibility, but they refused, so they had to tackle the matter in another way, and they were doing their utmost to get the charges reduced and in most cases successfully.

Something had been done towards getting a new standard theatre contract to be compulsorily adopted, which would remedy the operation of the barring clauses, deal with contra accounts, and get a readjustment of the legal clauses which were the bugbears of the industry. At present they did not quite know where they were. In conclusion he thanked the Press for their help, particularly "The Era" and the "Stage," the editors of which had done a tremendous amount of good for the Association. He thanked them very much for listening so patiently to what he was afraid was a very bad review of the past. He hoped next year he would be able to give an even better account of the work of the Association. (Cheers.)

Thanks to the Chairman.

Mr. Walter Howard proposed a vote of thanks to the Chairman, who, he said, was always at the head of every movement for their betterment.

Mr. Gibbons, who seconded, said when he first started the Association one of the men he was most anxious to get was Mr. Macdonald, but that gentleman hesitated for many reasons. But when he joined he made a wonderful improvement in the Association. Last year Mr. Macdonald asked them to relieve him of the work, but he did more work that year than in the preceding one.

The vote of thanks was enthusiastically adopted, and in reply Mr. Macdonald declared that what he had done was a work of love. He had done it because his heart and soul was in the industry, and he tried to get things straightforward, honest and clean. If his work had done anything towards that end he considered himself well repaid.

SECRETARY'S ANNUAL REPORT.

Mr. Louis Casson read the following report:—

The Chairman has given you a good outline of the achievements of the Association during the past twelve months, and the secretary's monthly reports have kept members in touch with the work which the Association has been doing. I need not, therefore, take up more of your time than to briefly summarise these monthly reports and give you a few figures.

Including the twelve monthly general meetings, there have been during the year 105 meetings, including Executive Committee, Finance Committee, and various Sub-Committees which have been from time to time appointed. In addition to these meetings of the Association, further meetings have been held in conjunction with the Actors' Association and the Theatrical Managers' Association. There have been also ten arbitration cases heard. Three of these arbitrations have been to consider disputes between members of this Association and members of the Actors' Association. One award was given in favour of this Association, and two in favour of the A.A. There have been four arbitrations between resident proprietors and members of the Association of Touring Managers. Two awards were given in favour of the resident manager, and two in favour of the touring manager. One arbitration between one of our members and an artist, not a member of the Actors' Association, took place, in which the award was given in favour of the manager. An arbitration was also heard between one of our members and an Associate member, the award being given in favour of the Associate member. All these cases were of importance and not of a trivial nature, and would eventually have had to be decided in a Court of Law. It will therefore be realised how beneficial these arbitrations are to all parties concerned. They mean an immense saving in legal charges, and in most cases have left behind no feeling of injustice or bitterness.

You will realise from these particulars how much of the time of our members has been taken up by these meetings, which average considerably more than two per week throughout the year, and have made a very heavy call upon the time of those members of the Association who have so willingly undertaken the duties involved.

Membership.

There have been during the year ten resignations of members, owing to their having discontinued touring. I also regret to record the death of three members: the late Mr. Harry Gribben, the late Mr. Herbert Shelley, and the late Mr. Mark Blow.

We have been fortunate in adding to the Senior Section of the Association 42 new members during the year, and we may at the present moment claim that all that is best in the touring industry is represented by this Association.

We have had 25 complaints of theatres submitted to us during the year, in many of which we have been successful in having the cause of these complaints removed.

We have received reports of eight serious cases of bogus managements, which have reflected very badly upon our industry as a whole, also six serious complaints have been made of the conduct of agents.

You will all be aware, from notices sent out, of the truck overcharges made by the various railway companies between January 1 and May 1, 1920. After our interview with the Government, instructions were given that these overcharges, which had not been authorised, were to be refunded to our members. The Association has directly collected nearly a thousand pounds for members, apart from amounts which members have collected individually.

The question of road transport by motor was gone into very fully last autumn, but the conclusion which eventually had to be come to was that no firm could be found able to provide sufficient capital to do this work on a scale which would have been satisfactory. One may anticipate that in the near future railway rates and conditions will react in favour of the touring manager, otherwise there is no question

Continued in ext page col. 1.

ANNOUNCEMENTS OF THE ASSOCIATION OF TOURING MANAGERS.

THE ASSOCIATION OF TOURING MANAGERS.

President—Sir FRANK BENSON.
Vice-President—Sir J. MARTIN HARVEY.
Chairman—Mr. ROBERT MACDONALD.

To advance and protect the interests of Touring Theatrical Managers.

ASSOCIATE MEMBERS SECTION
(Resident and Touring Acting Managers)
Chairman: Mr. OSCAR BARRETT.

Full particulars as to membership will be sent on application.

Secretary and Offices,
Mr. LOUIS CASSON,
178, Shaftesbury Avenue, W.C. 2.
Phone—Regent 5485.

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Next, A.T.M.

ASSOCIATION OF TOURING MANAGERS.

Continued from previous page.

but that the road method of transport will have to be further enquired into. The present burden of the increased railway fares is undoubtedly heavier than the industry can stand.

Cartage Reductions.

As the Chairman has already mentioned, an improvement has already been made in the cartage charges in the various towns. Official contractors have been selected with a very considerable amount of care, and every effort made before they were appointed, to assure that they were capable of carrying out the work in a satisfactory manner. There have been attempts on the part of both carpenters and local staffs to induce our members to employ other than the official contractor. The reason for this is obvious, and I should like to take this opportunity of impressing upon members the importance of seeing that all instructions to the cartage contractors are sent by the manager of the company himself direct to the contractor, without the intervention of either touring carpenter or local staff. It is imperative that these official cartage contractors are supported by the members, as it is only in this way that further reductions in the future may be expected.

You will have noticed that this Association has had considerable support by the trade Press during the past year, and I would refer particularly to the assistance given to us by "The Era," which has placed a full page at the disposal of our members, and, in addition, indicated in their "On the Road" list companies which belonged to members of this Association.

Reference to the balance-sheet will show that the Booking Bureau has been able to pay off a considerable amount of the previous losses. Experience of the working of the Bureau, which has undoubtedly been handicapped by pressure of work in other directions, tends to show that it is probably of more value to resident managers than to our members. It is applied to by the resident manager to a very great extent when a vacant date occurs which has to be filled at short notice, and the Bureau has been very useful to resident managers in this respect.

Reference to the balance-sheet will show that a profit of £11 has been made by the Exchange and Mart, which, I think, is a sufficient proof that it is a useful medium for the members.

I had the pleasure in taking up the secretaryship of this Association, of gathering up the threads of the foundation so excellently laid by the late honorary secretary, whose work in that connection I realise has had so much to do with the position the Association has now attained.

The last twelve months have really been preparatory in placing the Association upon an organised basis, and one may anticipate that the next twelve months will see many valuable reforms brought about, which have only been touched upon during this preparatory period. I think we may reasonably look forward to much solid work which this Association will do in the future for the benefit of the touring portion of the industry, and venture to hope that the result of this work will place the industry on a so much higher scale that the name "Theatrical Manager" in the future will carry that dignity and respect to which it is entitled.

The Treasurer's Report.

In presenting his report, the hon. treasurer said that during the past two or three months he was afraid they would be on the wrong side, but he found they had come out on the right. A good deal of the extraordinary expenditure, such as legal charges, subscription to the Industrial Council, nearly £400 for furniture, &c., would not recur next year. Nevertheless, they had a credit balance of £177. (Applause.) An item not shown on the balance-sheet was the lease of the premises, which they held for 14 years at a rental of £160. As the floor above had just been let at £200, he thought that might be considered an asset. (Hear, hear.)

Mr. Barth proposed the adoption of the report and balance-sheet, which was carried, as was also a vote of thanks to the hon. treasurer.

Elections.

Sir Frank Benson was re-elected President, and Sir J. Martin Harvey was re-appointed vice-president. The following were also elected vice-presidents:—Mr. Robert Courtneidge, Mr. Robert Evett, Mr. Walter Howard, Mr. Edward Laurillard, and Mr. Frank Curzon.

Both Mr. Robert Macdonald and Mr. Cecil Barth were re-elected chairman and vice-chairman by acclamation.

Mr. Barth said he felt highly honoured at being asked to retain his position as vice-chairman for another year. During the first eighteen months of his three years of office, the Association had many difficulties and depreciated in numbers, but during the past eighteen months, owing chiefly to the enthusiasm of their chairman, they had attained a strong position. When the proposal was put to him to retain the vice-chairmanship, he felt it would be impossible for him to do so unless the work were decentralised. That could be done by appointing a permanent chairman of committee, who would take the chair on all occasions. In his absence a chairman would be nominated by the meeting. The reason was that so much was brought up in committee that unless the chairman was in constant touch with what was going on, it meant constant repetition and loss of time. They would still have Mr. Macdonald's help, which was so valuable to them. (Hear, hear.)

Mr. G. Carlton Wallace was elected deputy-chairman, and Mr. Herbert Ralland chairman of committee.

The chairman said they had now come to the time when they must have a chairman of the Finance Committee. He proposed Mr. J. B. Howard. Carried.

Mr. Taylor Platt was elected chairman of the Arbitration Board, and Mr. Arthur Gibbons vice-chairman.

Their secretary, said the chairman, would naturally be Mr. Casson. Carried by acclamation.

The auditors were re-elected, and a vote of thanks passed to them.

A tribute was paid to Mr. De Frece, who found himself unable to devote the time he should like to the work of hon. solicitor, and Mr. J. Moverley Sharp was elected hon. solicitor.

The following were approved to serve on the committee in addition to the mentioned above: Oswald Cray, Ernest E. Norris, W. V. Garrod, Leo. Trood, Leonard Mortimer, Chas. Macdona, Chas. Steuart, Guyton Heath, Douglas Miller, T. C. Wray, Wm. Holles, Leslie Moreton, Bertie Ralland, J. Forbes Knowles, H. B. Brandreth, Richard T. Maynard, Hubert Woodward, Martin Henry, Wilfred Eaton.

Addition to Rule.

Proposed by Mr. Arthur Gibbons, and seconded by Mr. T. C. Wray, the following addition to Rule 12 was passed:—

"Any member who fails to give notice in writing to the secretary not less than seven days prior to the annual general meeting of his intention to resign shall be taken as continuing his membership and shall be liable for the next year's subscription."

A Pleasing Interlude.

The Chairman said a pleasant duty lay before him, and that was to give a slight appreciation of the services rendered by Mr. Arthur Gibbons. The Association of Touring Managers felt that they owed a tremendous lot of what had been accomplished to Mr. Gibbons. He and Mr. Barth had been the mainstay of the Association since they left Wardour-street. He had been asked to present to Mr. Gibbons a bag, in appreciation of his services, and also a small token of esteem for his good wife.

Amid applause, Mr. Macdonald handed to Mr. Gibbons a travelling portmanteau completely fitted, and also a handsome bag for Mrs. Gibbons.

Acknowledging the gifts, Mr. Gibbons said he was very hot when he came into the room, but he was very much hotter now. (Laughter.) The present came as something in the nature of an avalanche, but his appreciation was more than he could possibly put into words. He felt rather guilty in accepting a present in the presence of Mr. Barth, Mr. Taylor Platt, and others who gave such valuable assistance to the Association. It was a great joy to him, and would be to Mrs. Gibbons, to receive such a token of appreciation. He marvelled at the colossal magnitude to which the Association had grown. It was a great pleasure to know that the secretaryship had fallen into the hands of a man of such wonderful methods and hard-working propensities as Mr. Casson. He thanked them on behalf of his wife and himself. (Cheers.)

Mr. Barth proposed a hearty vote of thanks to Mr. De Frece for the work he had done for the Association during the past few years. Mr. Goodson seconded, and the vote was warmly accorded.

The following were elected to membership of the Association:—William Burchill and Jackson Owen. Associate members:—Edward Charles, Harry Masterman, Gerald Morris, Fred Dry, and P. Gordon Arthur.

A vote of thanks to the secretary, proposed by Mr. T. C. Wray, and seconded by Mr. Cray, was carried amid applause; as was also a vote of thanks to the chairman for presiding.

CARL ROSA COMPANY AT SHEFFIELD.

The ever-welcome Carl Rosa company are this week at the Lyceum Theatre, Sheffield, presenting with all the completeness of detail associated with this company a round of grand operas, which includes "Carmen," "Faust," "Tales of Hoffmann," "Bohemian Girl," "Madam Butterfly," and "Maritana," in the order named. The company includes Misses Constance Willis, Ethel Austin, Gladys Hurwood, Jennie Bleasdale, Messrs. Gwynne Davies, John Kelly, Godfrey Lendport, Louis Dornay, Appleton Moore, E. Le Clerc, Fred Lewis, and William Aspden, supported by a full and well-balanced chorus and augmented orchestra, under the direction of Mr. Cuthbert Hawley.

JOSEPH MILLANE'S REPERTORY COMPANY AT LEICESTER.

Joseph Millane's repertory company is at the Theatre Royal, Leicester, this week, presenting three plays—Monday and Tuesday, "The Confessions of a Wife"; Wednesday and Thursday, "Camille"; and Friday and Saturday, "Her Luck in London." The chief parts are excellently played by Miss Florence Churchill and Mr. Joseph Millane, supported by Mollie Shields, Cissie Cleveland, Stella Cedron, Charles M. Julian, Villiers Stanley, A. Edwarde Brooke, and Donovan Moule. The plays are well staged, and proving very popular with patrons.

"ARE YOU A MASON?" AT LIVERPOOL.

That popular farce "Are You a Mason?" is at the Shakespeare, Liverpool, again, effusing as much merriment as ever. Mr. Charles H. Williams' company do every credit to the work, among the principals being Percy C. Gale (Amos Bloodgood), Harold Findon (Frank Perry), Miss Agnes Maude (Mrs. Bloodgood), Jack Smythe (George Fisher), Moyra Melrose (Eva), Lillian O. Williams (Lottie), and Thomas Armatage (John Halton).

"BABY MINE" AT BIRMINGHAM.

A light trifle, but nevertheless possessing a sustained and merry interest throughout, is presented this week at the Theatre Royal, Birmingham, by Miss Betty Fairfax herself, and her talented company. "Baby Mine" has a peculiar feminine attraction, apart from the zest with which mere man follows the doings of the delightful Zoie; she is delightful and bewitching as pourtrayed by Miss Fairfax, and her dresses are a dream. Mr. Wilson Coleman is capital as Alfred Hardy, and Mr. Huntley Gifford as his friend makes good also. Michael O'Flarety and Maggie are played by Mr. Montague Lane and Miss Doris Ford, and Miss Elsie Wallace takes the part of Jimmy's wife.

"AT THE VILLA ROSE" AT BIRMINGHAM.

A strong cast appears in A. E. W. Mason's dramatised "At the Villa Rose," from the Strand, which is the attraction at the Prince of Wales's, Birmingham, this week. Mr. Arthur Bourchier's company includes that clever actress Miss Daisy James, who plays Celia Harland with nice appreciation. Mr. Danell Greene gives a sterling study of Hanand, while Mr. Leonard Clark in the part of Henry Wethermill, performed with marked effect. On Miss Nina Lyn's representation of Helene Vauquier, too, a hearty word of praise should be passed.

"PERI, THE SLAVE OF LOVE."

Mr. Nevill Graham commences a second tour of his new comic opera, "Peri, the Slave of Love," on July 11, at the Opera House, Blackpool, where it stays for two weeks, going on to Bristol, Birmingham, Edinburgh, Glasgow, Newcastle, Nottingham, Hull, Middlesbrough, and Wolverhampton. The only suburban theatre to be visited at present is the Borough, Stratford, where it will form the Bank Holiday attraction. This new comic opera, which is by George Arthurs, musicked by William Neale, has won golden opinions wherever played. At the Theatre Royal, Nottingham, where a return visit is to be paid after an absence of only twelve weeks, the curtain was raised no fewer than twelve times, and the audience would not leave the theatre until the entire company was recalled.

The company includes Sinclair Cotter, M. Klit Gaarde, Frank Wood, Colin Coop, Bernard Knowles, Winifred Hare, Zoe Corner, and Roseva Skelton, whilst the orchestra is under the direction of the composer.

Netting the Laughs.

A chartered accountant friend of Mr. Cecil Barth's gave the latter great cause for merriment after the 50th performance of "Hunky Dory" on Saturday afternoon. Meeting him in the foyer of the Apollo Theatre, he solemnly produced what proved to be a duly certified per-act return of the "loud laughs, laughs and giggles," he had counted in each act.

New Musical Absurdity.

Mr. Ernest Dottridge, produces "Dotts and Dashes" on July 25 at the Palace, Oldham. He has secured the services of a favourite cinema star artist, Mr. Peter Upcher, who, previous to taking up cinema work, will be remembered in connection with the "Follies," 1910 and 1911, also in "Oh, I Say," at the Criterion, as Jack Meadows in "The Arcadians," and in "Toto," in which he took up the part played by the late Louis Bradfield. A feature of the production will be Mr. Peter Upcher's horse, "Midget," so well known by film lovers. Mr. Dottridge's company will also include Miss Lucy Brennan, the Lancashire comedienne; Miss Dorothy Oliver, late title-rôle in "Betty"; Mr. Jack Byrne, Mr. Reg. Heaton, Mr. Charles Falla, Mr. Frank Howard. With such a strong combination of talent, coupled with the reputation Mr. Dottridge has for a real, first-class production, success should be assured.

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FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

ABERYSTWYTH.

SYLVAN PALACE.—Messrs. Ballard Brown and Owen Clark present "Jake-a-loo" (The Kilties), including Mr. Owen Clark, with selections from his extensive repertoire of illusions.

CASTLE PAVILION.—Messrs. Ellisons Entertainers continue to occupy the boards here.

Boors, The Chemists, 1-4, The Arcade, Terrace-road.

ACCRINGTON.

NEW HIPPODROME.—R. M., Mr. Donald O. Clark; Mus. D., Mr. J. H. Jackson.—The Five Petleys, aerial comedians; O'Brien and Harris, comedy duo; Arthur Astill, ventriloquist; O'Shea Girls and Merry, novelty dancers; Arthur Albert, character actor; Harry O'Many, comedy juggler; and Addison Verrill, entertainer.

Boors, The Chemists, 89-91, Blackburn-rd.

ASHTON-UNDER-LYNE.

EMPIRE HIPPODROME.—P., Messrs. W. H. Broadhead and Son; G. M., Mr. H. Winstanley; A. M., Mr. Jno. Boyle.—Mr. Ventom Smith's success, "All Aboard," is here for one week. The leading players are Albert Darnley, jun., Gerald Morrison, Bud Richie, Jack Murray, Jimmy Rich, Florence Guest, Jose Gammon, Phillis Record, and Mr. Jackson Moore.

Boors, The Chemists, 140, Old-square.

ATTERCLIFFE.

PALACE.—L., Messrs. Walker and Bennett; B. M., Mr. Arthur R. Walker; A. M., Mr. Edwin F. Gaunt; Mus. D., Mr. B. Lewis Bourke.—Scala and Lillian, in banjo and comedy scena; Zoe and Zona, duettists and dancers; Dean and Dixon, comedy duo; Bobbie Vincent, dancing speciality; Ellis Barrieton, chorus singer; and Henry Fisher, trombonist.

BELFAST.

ROYAL HIPPODROME.—Director of Entertainment, Mr. D. J. Clarke; R. M., Mr. George Dobler; Mus. D., Mr. W. L. Richards.—Mr. Fred Curran, comedian, who is very popular here; Togan and Geneva, jazz dancers on the wire, also occupy a leading position on the programme; and Mr. Frank Benson, comedian, has been warmly welcomed. Mr. Gilbert Payne, the Yorkshire comedian, appears in an original comedy episode, "Clicked Again"; and also billed are Joe Marcus and Tony Mariani (the Hebrew and the Italian); the Five Gullivers, in a grotesque comedy act; Dennie O'Neill and Irene Sinclair, in "Notes and Nonsense," and Miss Ivy Grant, dainty comedienne.

NEW ALHAMBRA THEATRE.—G. M., Mr. W. Gibson Bradley.—The vaudeville element here is sustained by Spottiswoode and Ellis, comedians, in something original, and Mr. Albert Cassels, comedy juggler.

BILSTON.

ROYAL AND HIPPODROME.—P., Edwin C. Jazon; R. M., Fred Rothery-Ellis.—The Irish picture drama, "Father O'Flinn."

BIRKENHEAD.

ARGYLE THEATRE.—S. P. & M., Mr. D. J. Clarke; A. M., Mr. H. O'Neill; Mus. D., Mr. A. Workman.—Tom Clare, in his clever entertainment at the piano, is a prominent turn in an excellent programme; Dick Tubb, always a favourite here, achieves his customary success; and Miss May Henderson, the popular Dusky Queen, is renewing previous successes. Shogun and Ryder execute some marvellous shooting feats, and Ray and Kelly (comedians), Sam Hilton (comedian), Dorothy and Raloo (speciality dancers), and Brown's Royal Bioscope complete.

HIPPODROME.—S. P. & M., Mr. D. J. Clarke; A. M., Mr. Chas. Eastwood; Mus. D., Mr. J. Whitelock.—Billy Merson, the popular comedian, heads a capital company. Miss Jean Andrews, L.R.A.M., a soprano vocalist of undoubted ability, is high in favour, and a liberal company also comprises the Two Cures (atoms of amazing ability), Clarke and Ritchie (black and white artists), Edward Victor, the Royal Bartle Quartette, and M. A. Loftus (comedian).

Boors, The Chemists, 239-241, Grange-rd.

BLACKBURN.

THEATRE ROYAL.—P., Northern Theatres, Ltd.; M. D., Mr. Wm. Robinson; G. M., Mr. Otto C. Culling; R. M., Mr. Stanley Hope; Mus. D., Mr. Fred Taylor.—The London Hippodrome success, "Joy Bells," is the attraction here, and a powerful cast includes Miss Daisy Hurdle and Messrs. Tom Heathfield and A. Gordon-Lennox.

PALACE THEATRE.—P., The Macnaghten Vaudeville Circuit, Ltd.; R. M., Mr. Arthur Burton; Mus. D., Mr. E. Bartle.—At the top of the bill this week is Selkirk's spectacle, "The Clans of Bonnie Scotland," performed by a host of Blackburn children. Miss Lily Morris, a great favourite here, pays a welcome return visit; David Poole, ventriloquist; Mlle. Louise Giordano, the Italian entertainer; Frank Preston, comedian; Scott Sanders, character comedian; and Fred Hutchings, "The Lady of Laughs," complete.

PRINCE'S THEATRE.—P., Mr. E. H. Page; R. M., Mr. A. Hargreaves.—Miss Flo Denton's revue, "This Is It," is here this week. Miss Denton has the excellent support of Miss Sadie Gold and Messrs. Jack Elmore and Tommy Bradley, and the show goes with a rare swing.

Boors, The Chemists, 52, Church-st.

BLACKPOOL.

OPERA HOUSE.—R. M., Mr. Jno. R. Huddlestone; A. M., Mr. W. T. Russell; Mus. D., Mr. J. H. Greenhalgh.—Constance Collier is presenting the new comedy-play, "The Fulfilling of the Law." She is assisted by J. F. Harold Terry, the author of the piece.

GRAND THEATRE.—R. M., Mr. George Harrop; A. M., Mr. T. Hopcutt; Mus. D., Mr. T. Southworth.—The Wylie-Tate production of "The 1921 Passing Show" is here, with Harry Augers, Renee Reel, Minnie Love, &c., in the cast.

PALACE.—R. M., Mr. George Harrop; A. M., Mr. Fred Waller; Mus. D., Mr. Frank Jepson.—Stanley Kirby and Harry Hudson; the sketch, "The Disorderly Room," with Laurence Barclay and Tommy Handley in the cast, &c., &c.

Boors, The Chemists, 12-18, Market-street, Church-street, and Station-road.

BOLTON.

HIPPODROME.—P., Bolton Theatres and Entertainments Co., Ltd.; M. D., Mr. W. R. Bleakley.—Northern Entertainments present "Lizzie."

GRAND.—P., Bolton Theatres and Entertainments Co., Ltd.; M. D., Mr. W. R. Bleakley; A. M., Mr. Alf. Booth.—Hinode, Japanese conjurer; Rich and Galvin; Phyllis and Giles; Flo Dixie; Alfred Verne; Rae Lambert; and Opal and Dixie, in their "humsti-bumsti" act.

Boors, The Chemists, 29-31, Knowsley-st.; 139, Derby-st.

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BOURNEMOUTH.

THEATRE ROYAL.—S. P., Messrs. David Allen and Sons, Ltd.; S. L., Mme. Gertrude Mouillot; R. M., Mr. Hubert Dunbar; Mus. D., Mr. Tom Brown.—A fine attraction is offered this week in the visit of the Birmingham Repertory Theatre Company in "Abraham Lincoln."

BOSCOMBE.

HIPPODROME.—P., The South of England Hippodromes, Ltd.; M. D., Mr. Charles Gulliver; R. M., Mr. Chas. H. Johnston; Mus. D., Mr. G. H. Atkinson.—A first-class variety programme, including Nellie Wallace, Deitz, Henderson, the Act Beautiful, Fred Malcomb, Herbert Cave, and the Hartley Wonders.

Boors, The Chemists, 108, Commercial-rd.; 76-78, Old Christchurch-rd.; 50, Charminster-rd.; 302, Holdenhurst-rd.

BRADFORD.

PRINCE'S.—M. D., Mr. Francis Laidler; M., Mr. Frank Yearsley.—Walter Saltoun and Aimee Gratton-Clyndes present "Seven Nights in London." The cast includes Mr. George Edwin Clive, Mr. Frank Boye-Benton, Mr. Edwin Clarke, Mr. Liston Graham, Miss Amber Wyville, Miss Alice Inman, Miss Holly Hazlewood, Miss Edie Martin.

ALHAMBRA.—M. D., Mr. Francis Laidler; M., Mr. Philip G. Lennon.—Splendid variety programme, including Albert Whelan, Barker and Wynne, Willie Rolls, Jack Barty, Meteor Trio, Violet King, A.C.C.M., violinist and pianist, and Geo. Calver.

PALACE.—P., Macnaghten Vaudeville Circuit, Ltd.; M., Mr. R. Ernest Liston.—Mafuziang Manchu Troupe; Mazuz and Mazetto, the comedy eccentrics, Those Four, Kitty White, Billy Rogers, Tom Costello.

Boors, The Chemists, 60-62, Kirkgate.

BURTON-ON-TRENT.

OPERA HOUSE.—P., Exors. of H. G. Dudley Bennett; Licensee and Business Executrix, Mrs. H. G. Dudley Bennett; R. M., Mr. John H. Stevenson.—Miss Madge Fenton presents the comedy revue "Chuckles."

Boors, The Chemists, 161, High-street; 1, Lichfield-street; 154, Station-street; 29, Borough-road.

BUXTON.

OPERA HOUSE.—P., The Buxton Gardens Co., Ltd.; S. & G. M., Mr. F. A. Hastings; Mus. D., Mr. G. F. Burgiss.—Mon., Tues., Wed., Dudley Stuart's company, "Mr. Pim Passes By"; Thurs., Fri., Sat., Arthur Bourchier's company, "Scandal."

HIPPODROME AND CINEMA HOUSE.—L. & M., Mr. Allan Milton; R. M., Mr. James Pilkington; Mus. D., Mr. Reg. Goddard.—Delaney and Dean, singing and dancing act; pictures, &c.

PICTURE HOUSE.—Sole P., Mr. Allan Milton; Mus. D., Miss E. L. Mainwood, G.S.M.—Evenings (continuous), 6.30 to 10 p.m.

Boors, The Chemists, 46-50, Spring-gardens.

CARDIFF.

PLAYHOUSE.—M. D., Mr. Clifford Hamilton; Asst. M., Mr. Robert Sawin.—"The Man From Toronto" is presented twice nightly, with Miss Iris Hoey in her original part.

EMPIRE.—P., Moss' Empires, Ltd.; A. M., Mr. C. T. Hutchison; Mus. D., Mr. David Griffiths.—Wee Georgie Wood, in a new comedy sketch; Jack Pleasants, "The Bashful Limit"; Margaret McKee, the Californian Mocking Bird; Joseph Cheetham, the eminent English tenor; Manuel Vega, the clever comedian; Harry and Denis Du-For, the American cyclonic dancers; Lois Barker and Percy Tarling, "The Grumblers."

Boors, The Chemists, 38, Queen-st.; 31, Albany-rd.; 118, Cowbridge-rd., Canton.

DEVONPORT.

THE HIPPODROME.—"Get-Rich-Wallingford," by Geo. M. Cohan. The company include Mr. Chas. Hanbury as J. Rufus Wallingford, and Noel Dainton as his pal, Blackie Daw; Miss Mami Watson, Miss Lorna Milne, Miss Maisie Crewley, and Miss Jennie Richards.

DEWSBURY.

THEATRE ROYAL.—P., Northern Theatres Co., Ltd.; R. M., Mr. J. Herbert Asquith; Mus. D., Mr. J. Field.—Enterprising Theatres (1920), Ltd., present the musical success, "Beauties." The company includes Nellie Babbie, Reg. Heaton, Will Lindsay, Tom M. Willey, Lindon and Moon, Vie Vivienne, Gerald Desmond, Four Military Maids.

EMPIRE.—P., Messrs. G. W. & G. E. Smith; G. M., Mr. Geo. E. Smith; R. M., Mr. E. J. Jackett; Mus. D., Mr. F. G. Summerfield.—The Famous Kikutas, The Great Wieland, Granby and Grant, Frank Cass, Gloriana, The Mellows, Terry Wilson.

Boors, The Chemists, 38, Market-place.

DONCASTER.

GRAND.—The Palace Theatre (Doncaster), Ltd.; R. M., Mr. H. E. Dobney.—Mr. Frank Gerald presents "Smouldering Fires."

Boors, The Chemists, 70-71, Frenchgate.

DOUGLAS, I.O.M.

GAIETY THEATRE.—P., The Palace and Derby Castle, Ltd.; M. D., Mr. Charles Fox; A. M., Mr. Fred Barwell.—This is the last week of the Leonard Willoughby, Ltd., Repertoire Companies. The play produced is the farcical comedy, "The Sportsman." The cast includes Mr. Wyn Weaver, Mr. R. Stewart West, Mr. Noel Morris, Mr. Kendrick Hudson, Mr. Bert Parrell, Miss Florence Horsfall, and Miss Lucie Evelyn.

PALACE COLISEUM.—P., The Palace and Derby Castle, Ltd.; M. D., Mr. Charles Fox.—Mr. Charles Cruikshand, the Hopkins Family of Welsh players in "The Poacher," Ladringlo in a novel act, the Three Bros. Huxter, Alfred Leonard, Josie Leyton, and the Pasquali Bros.

DERBY CASTLE.—P., The Palace and Derby Castle.—M.D., Mr. Charles Fox; A. M., Mr. George Gray.—Henry Becker-Southwood and his Pink Lady, Howard Rogers (humorist), the Davina Trio, and the Michael Riccardini Troupe.

Boors, The Chemists, Victoria-st. and Duke-st.

DOVER.

ROYAL HIPPODROME.—M. D., Mr. S. W. Winter; R. M., Mr. C. Taylor Lawson; Mus. Con., Mr. W. Medhurst.—J. C. Carlyle's company in "At the Hour of Midnight."

KING'S HALL (PICTURES).—L., Harry Day's Amusements; R. M., Mr. R. Fisher.—Kranton, comedian, in musical burlesque, "Repairing a Piano."

Boors, The Chemists, 11, Cannon-street.

DUNDEE.

KING'S.—P., Dundee Theatres, Ltd.; M. D. & L., Mr. W. Firth; D. & M., Mr. J. H. Oakden; Mus. D., Mr. Wm. Hartley.—A strong variety programme is headed by the Sutcliffe Family, Scotland's versatile and popular entertainers, who give a clever and entertaining show; Stewart Morton proves popular in coon studies, and is cleverly assisted by Maisie Wood; Frank Foster, the New Zealand tenor, appears with success in a unique musical novelty; Dorothy McBlain, in whistling and monologues, submits a very popular turn; Tess and Flo Le Roy please with a refined vocal entertainment; Jack Byrne, comedian, keeps his audience in merry mood; Ferguson and Mack, whose act bristles with wit and humour of a pleasingly up-to-date order, get a big welcome; a beautiful series of tableaux after famous paintings is presented artistically by Gaby Revetta, and the Pathé Gazette completes.

GAIETY.—M., Mr. M. Burns.—Miss Emily Florence's Dramatic Repertoire Company, under the direction of Mr. F. C. Webster, continues to do good business here. The various plays are capitally mounted and excellently enacted.

QUEEN'S.—P., Mr. Arthur Henderson.—Variety and picture programmes draw big houses here.

KINNAIRD. — P., Messrs. Hamilton Bros.; M., Mr. Victor Hamilton; Mus. D., Mr. H. B. Loseby.—An excellent musical programme is submitted by the grand orchestra under the direction of Mr. H. E. Loseby. The grand organ selections by Mr. G. H. Millers are a very attractive feature, and the pictorial section of the programme is a strong one.

Boors, The Chemists, 14, Reform-st.

EASTBOURNE.

DEVONSHIRE PARK THEATRE.—L. & M., Messrs. Murray King and Clark; G. M., Mr. Douglas Gordon; A. M., Mr. George E. Godwin; Mus. D., Mr. F. Seymour.—Mr. Edward Irwin and company in "The Skin Game."

PIER THEATRE.—M., Mr. H. Owen Taylor; Mus. D., Mr. E. W. Peilgen.—Mr. Henry Baynton and his Shakespearean company, including Miss Gertrude Gilbert in "The Taming of the Shrew," "Julius Cæsar," "Hamlet," "Merchant of Venice," and "Antony and Cleopatra." Mr. Franklyn Vernon's O.P.Q.s continue their very successful season al fresco.

ROYAL HIPPODROME.—M. D., Mr. Sidney W. Winter; M., Mr. H. Raymond; Mus. D., Mr. W. H. Ash.—Mr. Frank Westley's company in "Footlight Frolics."

DEVONSHIRE PARK.—M. & Sec., Mr. E. A. Brown.—Daily concerts by the orchestra under the direction of Captain H. G. Amers.—Vocalist, Miss Sybil Elliott, soprano. On Monday evening, The Eastbourne Choral Union in "A Tale of Old Japan."

IN THE PAVILION.—Mr. Douglas Furber and the Pell-Mell Vaudeville Party.

Boors, The Chemists, 14-16, Sussex-gardens; 6, Seaside

EDINBURGH.

THEATRE ROYAL.—P., Messrs. Howard and Wyndham, Ltd.; L., Messrs. Barney Armstrong, Ltd.; B. M., Mr. W. Scott Buccleuch; Mus. D., Mr. John P. Ross.—Mr. Frank Lindo and Miss Marion Wakefield present "Two Little Vagabonds." Acted by an admirable cast, the drama secures the hearty approval of large audiences.

KING'S THEATRE.—P., King's Theatre Co., Ltd.; M. D., Mr. A. Stewart Cruikshank; G. M., Mr. John E. Masterton; Mus. D., Mr. A. Douglas Willcox.—It is a happy thought of the management of the King's to produce "Rob Roy" for the summer attraction. The play is always a safe draw, alike for old admirers of Sir Walter Scott's immortal work and the host of visitors from near and far that throng the city at this time. The cast is unusually good. Mr. Millard W. Shevlin acts the title-rôle with dramatic power and a touch of originality; Mr. W. G. Robb is again seen in his pawky impersonation of the Bailie; and Mr. J. C. Glenroy as the Dougal Crater embodies the part with much force and humour. Mr. Frank Webster acts in manly style as Francis Osbaldistone, and he sings effectively the incidental songs; while Miss Nancy Fry's Diana is a graceful performance, both from the dramatic and vocal standpoint. Mrs. John Clyde's Helen Macgregor is well known for an artistic portraiture, and the other parts, including the Major Galbraith of Mr. Fred Borthwick, are ably done. The drama is well mounted.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. Leonard Dalrymple; Mus. D., Mr. Felign Burns.—The programme here is headed by Charles Austin and company in a farcical piece, "The Mug," which causes much merriment. Jen Latona, at the piano, contributes her customary attractive selections, and Nellie Maguire, the Lancashire singer, is heartily received. Penrose and Whitlock, "two old sports," in their humorous sketches; Iizuka and Partner, in an excellent balancing act; the Three Ernestos, in a clever comedy gymnastic turn; and the D'Ormondes, with their scientific nonsense, complete.

Boors, The Chemists, 102, Princes-street.

HEBBURN.

THEATRE ROYAL.—L., Mr. J. Grantham; M., Mr. E. Grantham; Asst. M., Mr. J. Sherwood.—Miss Emily Harland's 8 Sunnyhooks are appearing here in their interesting entertainment, and pictures.

HITCHIN.

HITCHIN PLAYHOUSE.—P., Hitchin Playhouse, Ltd.; R. M., Mr. Robt. A. Brown; Mus. D., Mr. L. G. Shine.—Carton Andrews and Wray, introducing new vaudevillism; and pictures.

HUDDERSFIELD.

ROYAL.—D., Mr. Alfred Wareing; M., Mr. R. F. Dowthwaite.—The fourth week of Mr. Wareing's Royal Repertory Company opened on Monday with John Galsworthy's play, "Strife."

HIPPODROME.—R. M., Mr. J. Alban Newton.—The variety company here this week includes Raymond, illusionist; Kitty Bell, dancer; the De Novo Four, comedy; Fame and Fortune, comedy; Harry Hntin, comedian; Jessie Greenlees, vocalist; Somebody and Somebody, musicians.

PALACE.—R. M., Mr. Fred Haming.—Archie Pett's musical-comedy revue, "Mr. Tower of London," with Gracie Field, Stanley Durward, and Joe Mitchell in the cast.

JARROW.

THEATRE ROYAL.—L., Mr. Hugh Robertson; M., Mr. J. D. Robertson.—Mr. Hilton and company are presenting "Scandalmongers" on the first three nights of the week and again on Saturday night. To-morrow night (Thursday) "The Sorrows of Satan" will be presented, and on Friday night "Trilby."

KEIGHLEY.

HIPPODROME.—L., Mr. Francis Laidler; M., Mr. J. Austin Walshaw; Mus. D., Mr. W. Lupton.—Mario Lorenzi, George Edwards, Eileen O'Meara and Teddy Mason, Yoss and Clady, Bert Groves, Bert Castle, and The Kobes.

Boors, The Chemists, 56, Cavendish-st.

LEICESTER.

THEATRE ROYAL.—Sole L. & G. M., Messrs. Milton Bode and Edward Compton; B. M., Mr. W. R. King; A. M., Mr. Will L. Clement; Mus. D., Mr. J. H. Vann.—Joseph Millane's repertory company is here this week presenting "Confessions of a Wife" (Monday and Tuesday), "Camille" (Wednesday and Thursday), and "Her Luck in London" (Friday and Saturday).

PALACE THEATRE.—M. D., Sir Oswald Stoll; A. M., Mr. Trueman Towers; Asst. A. M., Mr. Thomas J. Phillips; Advt. M., Mr. C. R. Stephens; Mus. D., Mr. John W. Lowe.—In a good variety bill here are Kharum, the Persian pianist; Ray Kay, Betty Bush, and Tony O'Brien, in "Fun in a Music Shop"; Murphy and Mack, in "The Major's Reflection"; Mlle. Cameo, assisted by Mons. D'Avigor, in Living Tableaux; Corn and Neil, comedy acrobats; Syd Moorhouse, comedian; Little Rene Dawes, juvenile comedienne and dancer; and pictures.

PAVILION THEATRE.—P., The Macnaghten Vaudeville Circuit, Ltd.; B. M., Mr. Joseph Lawrence; Mus. D., Mr. Fred Britcher.—"Tickled to Death," a Lancashire musical comedy, presented by Ernie King. In a good cast are Topcy Johnson, Dot Senior, Nora Blake, Dorothy La Vant, Nita Offrey, Bert A. Brierley, George Buckley, Frankie Marlow, and Ernie King.

Boors, The Chemists, 9, Belvoir-st.; 301, Belgrave-gate.

LEITH.

PALACE.—P., Vint's Theatres, Ltd.; M. D., Mr. Leon Vint; R. M., Mr. R. Gilley; Mus. D., Mr. Edgar Lewis.—R. Ramsey Clarke, basso, in songs from his repertoire; Wendell and Holmes, comedy duo; and pictures.

GAOLL HALL.—P., The Gaoll Hall Picture and Variety Co., Ltd.; Sec., Mr. Glyn Gething; Manageress, Mrs. L. Trueman; Mus. D., Mr. Geo. E. Hutchins.—Billy and Doris Harley, in Bits and Pieces, and pictures.

Boors, The Chemists, 56, Wind-st.

NORTHAMPTON.

OPERA HOUSE.—Sole P., Mr. Milton Bode; B. M., Mr. Jack H. Turner.—Thursday, Friday, and Saturday, special entertainments, varied each evening, for the benefit of the Northampton Warriors' Fund.

NEW THEATRE.—G. M., Mr. Percy H. Gallagher; Mus. D., Mr. Lawrie Owen; S. M., Mr. Fred Murray.—Fred Karno presents "Will You Kiss Me?" cast including Hastings Lynn and Cherry Hardy, Joe and Willy, Doris Hunter, Eddie Burns, Sydney Edwards, and Harry Thornton and Joan Ray complete.

Boors, The Chemists, 6, Gold-st.

NORTH SHIELDS.

THEATRE ROYAL.—L. & M., Mr. Stanley Rogers; G. M., Mr. Horace Lee; A. M., Mr. Sydney Hellyer; Mus. D., Mr. John Sutherland.—Miss Ruby Lee and Mr. Eric Paul May's company, in "His Ignorant Wife" and "Her Midnight Lover."

BOROUGH THEATRE.—P., Messrs. Thompson & Collins; G. M., Mr. G. F. Hill; R. M., Mr. James Johnson; Mus. D., Mr. C. H. Lavender.—The Winifred Ryewoode's Trio, in musical act; and pictures.

Boors, The Chemists, 15-17, Saville-street.

OLDHAM.

PALACE.—P., The Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. E. Sharrocks.—A. D. McFarlane presents the musical comedy-revel, "Short and Sweet," with a capital company, which includes Miss Isa Crispi, Maggie McLean, Uty Rowlands, Ray Holgate, and Malcolm McColl.

ROYAL.—P., The Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. H. C. Moroney.—This week Alfred Denville presents a new play by Bert Bannister, "The Soul of a Sinner."

Boors, The Chemists, 40-42, Mumps; 28, Market-place.

PLYMOUTH.

REPERTORY THEATRE.—L., Messrs. King and Parry.—Plymouth Co-operative Amateur Operatic and Dramatic Society presents "La Poupée" twice nightly throughout the week.

GRAND THEATRE.—P., Messrs. King and Parry.—French drama, "The Executioner's Daughter." Principals, Messrs. Beckett Bould, Clifton Earle, John Durant, and Miss Cynthia M. Marshall.

PALACE THEATRE.—Capt. Alban J. Roberts, in a scientific demonstration of how light and sound vibrations may be controlled and used. La Petite Nina, sea lion, presented by Capt. Woodward; Sam Barton, cycling extravaganza; the Four Ansers, dancing novelties; Millie Allson, comedienne; Harry Emeric, comedian; and Hilda Denton, comedienne.

Boors, The Chemists, 100a, Old Town-st.; 1, George-st.

READING.

COUNTY.—Walter Saltoun and Aimee Gratton-Clyndes present "Seven Nights in London."

Boors, The Chemists, 90-91, Broad-st.; 2, Duke-st.

SALFORD.

PALACE.—P., The Salford Palace, Ltd.; M. D., Mr. Alan Young; G. M., Mr. Bert Vasco; A. M., Mr. Horace Cocks.—"Misery & Co.," presented by Bruce Drysdale; Victor Kelly, The Whittakers, Agnes Croxton, Valazzi, Vera Wootton, Naughton and Gold.

ROYAL HIPPODROME.—P., Messrs. Wm. Hy. Broadhead & Son; R. A. M., Mr. Fred Barnardo.—Hugh Bernard and C. A. Stephenson present "Dawn of Happiness."

Boors, The Chemists, 277-279, Chapel-street; 95-97, Regent-road; 404, Regent-road; 191, Eccles New-road.

SHEFFIELD

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M. & T., Mr. J. E. B. Beaumont; Mus. D., Mr. A. Green.—The ever-welcome Carl Rosa Company are here this week in grand operas, including "Carmen," "Faust," "Tales of Hoffman," "Bohemian Girl," "Madame Butterfly," and "Maritana."

THEATRE ROYAL.—M. D., Mr. John Hart; G. M. & T., Mr. J. E. B. Beaumont; A. M., Mr. Maurice Mahony; Mus. D., Mr. H. Westnedge.—Mr. Harry Foxwell's repertoire company is presenting during the week "The Old Times Back Again," "The Young Minister," "A Broken Heart," and "Shadows of a Great City," all of which are presented in first-class style by Misses Lillian Maitland, Dorothy O'Neill, Sheila Walsh, Florence Daly, Annie Hylton, Maud Evans, Messrs. Harry Foxwell, Frank Hertie, Harry Sydney, Roy Selfridge (manager), Walter Anderton, Bob Anderson, Arthur Leslie, and Victor Knight.

EMPIRE, LTD.—M. D., Mr. R. H. Gillespie; R. M., Mr. R. Sidebotham; Mus. D., Mr. John C. Fowler.—An attractive bill includes the Arnaut Bros., J. W. Ricarby, Barrett and Knowles, Daisy Dormer, Whisto and Whyse, the Sparkling Mozelles, and Harry Taft.

HIPPODROME.—R. M., Mr. H. C. Savage; Asst. M., Mr. L. P. Wright; Mus. D., Mr. W. Bingley.—Mr. George Pickett and company, including Miss Dorothy Wilmer, present John G. Brandon's one-act play, "The Heathen"; Noni and Horace; the Novelty Clintons; Cintrella; Miss Jane Croft, with Erica Pierpont at the piano; Arthur Fenriss, and Miss Elida Morris.

Boors, The Chemists, 55 and 57, Snighill; 252-54, West-street; 599, Attercliffe-road; 7, Netherthorpe-place; 97, South-street; 34-36, Spittall-hill; 284, Shalesmoor; 183-185, Attercliffe-common; 440, Abbeydale-road; 207, Broomhall-street, 6, High-street, 2-4, Duke-street Park; 514-16, London-road, Heeley Bridge; 203, South-street, Moor; 652, Staniford-road, Darnall; 199, Newbould-lane, Broomhill; 3-5, Middle-road, Hillsborough; 212, London-road.

STOCKPORT.

THEATRE ROYAL.—Sole Owner & M., Mr. Charles Revill; A. M., Mr. Cyril D. Revill; B. M. & S., Mr. John Revill.—Leo Trood and Harold Holland present "Tiger's Cub," on the first three nights of the week, and "Sherlock Holmes" on Thursday, Friday, and Saturday.

HIPPODROME.—L., Mr. J. H. Stansfield; R. M., Mr. Harry Spinks.—Cohan and Dorothy, comedy entertainers; J. L. Jay, vocal and burlesque comedian; Isa Wise, chorus comedienne; Ryan and Raymond, ragtime musical entertainers; Rondelle, violinist; Torino, juggler; and Randall and Miller, in songs, stories, and dancing.

Boors, The Chemists, 26, Bridge-street, Brow.

SUNDERLAND.

KING'S.—P., Messrs. Thompson and Collins; R. M., Mr. E. Jefferies; Mus. D., Mr. J. Jones.—Pictures, and Miss Effie Mann, musical comedy star, in selections from her repertoire.

THEATRE ROYAL.—P., Mr. Richard Thornton; G. M., Mr. Harry Esden; R. M., Mr. Richard L. Griffiths; Mus. D., Mr. H. Mitchell.—"The Beggar Princess" is this week's play. There is a good cast, which includes Mr. Albert Sember as the Hon. Algernon Fitzhugh.

PALACE.—P., Mr. A. G. Hamilton; R. M., Mr. W. Gillespie; Mus. D., Mr. Frank Hubble.—Pictures, and varieties by Clara Covardale's dancers, the Nine Little Tiddlewinks.

EMPIRE.—P., Sunderland Palace Co.; M. D., Mr. Richard Thornton; G. M., Mr. Harry Esden; R. M., Mr. A. E. Barnes; Mus. D., Mr. H. Elliott Smith.—Jack and Evelyn, in "Episodes"; Robert Wilton, comedian; Roxy La Rocca, a talented harpist; Nora Dale, comedienne and dancer; Denys Gerard, light comedian; and Stan Kavanagh and company, Australian juggling comedians.

Boors, The Chemists, 52, Fawcett-street.

TORQUAY.

THEATRE ROYAL.—L. & M. D., Mr. W. H. Mortimer; S., Mr. Arthur Pearse; Mus. D., Mr. H. E. Crocker.—Mr. Robert Brasher's company in "A Temperary Gentleman."

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THE ERA

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WEDNESDAY, JUNE 29, 1921.

DEVELOPMENT OF THE A.T.M.

THE remarkable progress made during the past year by the Association of Touring Managers was not the least favourable of many favourable features of their annual meeting on Friday. Membership had increased to a gratifying extent, and reforms in various ways had been effected. The secretary's report showed that the number of meetings, both general and executive, amounted to no fewer than 105. These did not include the conferences with the Actors' Association and the Theatrical Managers' Association or the arbitration sittings. It is a record that can scarcely have been equalled by any other managerial society, and it is little wonder that the chairman, MR. ROBERT MACDONALD, and the vice-chairman, MR. CECIL BARTH, made it a condition of their acceptance of re-nomination that a permanent chairman of committee should be appointed.

A Progressive Year.

It is reassuring to record that a number of reforms beneficial to the touring system has been effected, so that this expenditure of time has not been in vain. Perhaps the most striking improvement in the position of the Association is that which is most visible to the onlooker. It is what can justly be described as the sumptuous new home in which the Association is housed. Instead of sharing a sort of "combined room" in an apartment house, the society now holds a lease on most favourable terms of a whole floor, fitted with its own furniture, and still retains a substantial balance at the bank.

The usefulness of the Association has been evidenced in many ways. Not only did its delegates help to secure the retention of the three-quarter concession on the railway, but the secretary was successful in having refunded to members nearly £1,000 for truck overcharges.

Privileges of Membership.

An improvement, the effect of which will be of a permanent character, is the arrangement by virtue of which special terms for cartage are given to members in every town. By this means reductions amounting in some cases to as much as fifty per cent. have been obtained in the cost of cartage of scenery and properties from railway to theatre. A long-standing grievance has also been modified to a large extent by restricting the wastage of pictorial printing, the resident manager having agreed to accept letterpress whenever practicable, while another move in the right direction has been made by the combined effort to exclude the "booking agent's" commission from the expenditure side of the account.

Of farthest reaching importance, however, is the setting up with the Actors' Association of a Permanent Board of Arbitration. It may well prove to be the nearest approach to the ideal form of Industrial Council for the Profession, and might indeed serve as the nucleus of a newly established E.N.I.C., which has unfortunately up to now failed lamentably in its purpose.

All that is now needed to set touring enterprises again on their feet is an improvement in the industrial position—an improvement, be it added, that will be lasting. In addition to the hot weather and the general trade depression, the touring manager has had to fight against the effects of the miners' dispute and the consequent reduction of means of transport. Companies have come off the road in consequence, and bookings have had to be cancelled, but the marvel is that so many have been able to carry on.

There is hope that the coal trouble is now in course of settlement, but will that settlement be final? In his speech at the Theatrical Managers' luncheon the other day, so democratic a politician as MR. T. P. O'CONNOR declared his conviction that with a little patience and a little common sense the present colossal trade dispute need never have occurred. It is vital to the trade of the country, and in particular to the theatrical profession, that these labour troubles should be finished with, and it is due to the nation that the common sense and patience of which "T. P." spoke should be applied not only to the present dispute, but to those which may occur in the future.

THE PLAY IN PARIS.

Boadicea Play for Verdun Matinee—Smart Revue at Theatre de Paris—Court Favourites in Operetta.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—The gala for Verdun was held at the Theatre de la Gaîté last Monday afternoon, and was notable for the great success of a new piece, in six tableaux, by a new playwright, "Abel Rubi." The title, "L'Icenienne," raised curiosity, few being aware in advance that it referred to the tragedy of Boadicea, the Queen of Icenia (now Norfolk and adjoining counties), in A.D. 50. The story is told in delightful verse, with a force and harmony seldom combined. The surprise was great at the end, when after repeated calls for "author," a lady was dragged on to the stage by Mme. Zorelli and Maurice Escande. Many could hardly believe a woman had written such a powerful work, and F. Gemier, the French Shakespearean actor, was heard to declare "L'Icenienne" is a masterpiece. Escande, a leading member of the Comedie Française, acted superbly, and frankly confessed the rôle to be his best creation.

"Abel Rubi," who is of British nationality, has studied Tacitus, but woven around history an imaginary love story that appealed to the hearts of the fashionable audience. King Prasutagus at his death wills half his property to Nero, on condition that the Romans protect his widow and daughters. The governor Paulinus claims the whole, and has Boadicea flogged when she protests. This lead to a general insurrection among the Britons, already in revolt. The Romans have a small army, while Boadicea is at the head of 100,000 warriors. To gain time Paulinus delegates the Prefect, Postumus, to tranquillise her by offering presents and excuses for his former brutality. Boadicea declines reconciliation. Encouraged by her followers and the Druids, she gives battle, but being utterly defeated she takes poison and causes her daughters to do likewise, that they may not fall into the hands of Nero. Postumus, who has fallen in love with the Queen, returns in the last act to beg her to flee with him, and create a new kingdom in Caledonia. It is too late, but advancing death enables Boadicea to confess she reciprocates the Roman Prefect's love. Postumus stabs himself when his former companions come to arrest him; while Paulinus refuses a sepulchre for the Queen. (The resting place of Boadicea has never been traced.) Charles Boyer as the Roman captain and spy was convincing. Barencey produced the tragedy admirably.

"Une Petite Femme dans le Train."

For the summer management of the Potiniere Leo Marches has supplied a three-act farce, which will not make a long journey. It concerns a faithless wife, who pretends to go on a train journey with her aunt. The evening papers report a "terrible accident" to the express, and the husband passes the night searching for news. The next morning the accident is denied. Nevertheless, the lady ultimately convinces the husband he is the guilty party, and all terminates happily.

"Ca Va."

The première of this new revue, by Rip and Gignoux, was given at the Theatre de Paris on Tuesday evening. Needless to say, it is well mounted by L. Volterra. Miss Compton, Raimu, Georgé, Therese Dorny, and the dancer, Eval Leslie, also "go." The show is brimming over with wit and sarcasm, some very biting. Much may be incomprehensible to foreign visitors, but they can make believe they see through the joke. That is part of the fun. "Ca Va" is one of the best light entertainments in town.

Pavlova at the Opera.

The Opera has presented "Daphnis et Chloe" in three tableaux, by Michel Fokine, music by Maurice Ravel, scenery by Leon Bakst. It was produced in 1912 as a "Ballet Russe." On the same bill is "La Peri," a well-known musical poem by Paul Dukas, danced by Anna Pavlova and Stowitts as partner. The great danseuse was enthusiastically applauded.

"La Galante Epreuve."

At the Cigale on Wednesday we sampled another light operetta, book by Paul Dollfus and R. Cafenct, music by Octave Cremieux. The heroine is Mme. de Maintenon, a favourite of Louis XIV., who founded the aristocratic ladies' college of St. Cyr. It concerns a nobleman of the days of Louis XV., who gains admission to the private park of the school. The score is dainty.

"Le Coucher de la Pompadour."

Another broad operetta was produced by Oscar Dufrenne at the Concert Mayol this week. The authors, Armand Foucher and Henri Varna, music arranged by Esteban Marti, also introduce a historical lady of the eighteenth century. The plot is too sultry to give details. Mato Balazy is a charming Pompadour.

THE DRAMA IN AMERICA.

"The Puppet Master"—Audience as Detectives—A Double Triangle Play—The Summer Shows.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, June 11.—A play called "The Puppet Master" was recently produced in Atlantic City, with Alan Dinehart in the leading rôle. It was written by Hubert Osborne, and is an interesting study of human psychology. It tells the story of an eminent chemist named De Sota, who has abundant faith in the honesty of his fellowmen. His intimate friend, Dr. Reisbeck, is rather cynical and laughs at the chemist's assertion that in one year he will convert a crook into an honest man, fit to mingle in the best society. The opportunity to test the chemist's theory comes when Slim Reilly, a young thief, enters his house to gain possession of a valuable string of pearls. Slim is wounded and captured by one of the servants, but De Sota refuses to hand him over to the police. On the contrary, he makes a bet with his friend the doctor that in a year's time the young crook will have become a useful member of society. The young fellow is given the dress of a gentleman, introduced to friends of the family, and given employment in the chemist's laboratory. The effect upon the youth of this new mode of living is skilfully portrayed. The test is a severe one, but the chemist's theory is proved to be correct, and he wins he bet.

"The Reason Why."

Under the above title Mrs. Trimble Bradley and Grant Morris have written a play that has just been produced in Toronto. The action begins in an east side saloon in New York. It apparently contains a gathering of members of the underworld, but it soon develops that they are members of well-known New York families, who have come there in disguise to obtain possession of a letter held by one of the habitués of the saloon. The man who has the letter is shot just as he is about to read it aloud, and a girl gets away with the much-wanted epistle. During the scenes that follow the audience is placed in the position of the detectives who are investigating the murder. It is realised that there are several persons working against one another, but each piece of evidence only makes it more difficult to guess what was in the letter, or why the unknown shooter preferred to commit murder rather than allow the letter to be read aloud. The incidents of the play are handled with considerable skill, and the suspense is well-sustained, making it next to impossible to find an explanation that will fit the actions of the various characters and justify them.

"The Reckoning."

A. H. Woods produced this play at a suburban theatre a few days ago. The author is Marjorie Chase, hitherto unknown in the theatre, who tells the story of a wife with an invalid husband, whose condition necessitates his being taken immediately from New York to the West. To obtain funds for his proper care, the wife gives herself to another man, and tells her husband that she has borrowed the money from an aunt. The principal scene of the play occurs when the husband, acting on his suspicions, extracts the truth from his wife.

"Pools Errant."

This play was written by Louis Evan Shipman, and lately scored a success in Cleveland. It is constructed about a double triangle, composed of a married man who adopts a mistress, a former suitor of the wife who marries the mistress to relieve the situation, and the wife, left widowed, coming to claim her first love in ignorance of his marital relations. The scenes are laid in New York and Minnesota.

"Snapshots of 1921."

The summer shows are with us once again. One of the best is called "Snapshots of 1921," and is on view at the Selwyn Theatre. There is a travesty on "Deburau," and another on "Clair de Lune," both very amusing. Then there is a rhymed skit on the murder-mystery plays, and the puzzle of what became of the original "Florodora" boys is ludicrously solved. There is also a contest as to whether the American view of an English "triangle," or the English view of an American "triangle" is the funnier. Nora Bayes, Lew Fields and De Wolf Hopper are the principals.

"The Broadway Whirl."

"The Broadway Whirl," at the Times Square Theatre, is another summer concoction, in which Blanche Ring, Charles Winninger and Richard Carle are the chief funmakers. It is full of movement and colour, very pleasing to the eye, and with several expert dancers.

A SENSE OF HUMOUR.

ROUGH EDGES TAKEN OFF LIFE.

By MACDONALD WATSON.

I think it is a fine thing to have fame and money and a sense of humour; and the greater of these is a sense of humour.

Perhaps you will think, though, that the fact of my saying so proves that I have no sense of humour. Perhaps you are right; but you may care to agree with me that a keen sense of humour certainly takes the rough edges off life.

A Swift One.

I was coming down to the Apollo Theatre on the night I produced "Hunky Dory" there, and I met a man in Shaftesbury Avenue. He stopped and spoke fair words to me—thus:—

"Hullo! How's things?"

"So—so."

"Going to have one?"

"Well—yes. A swift one."

We adjourned. When we had each one foot on the usual brass rail, and one hand

Photo, Dobson, Liverpool.
MR. MACDONALD WATSON.

round the long, cool tumbler, and he had paid for the drinks, he spoke again.

"What's this thing you're producing at the Apollo to-night—a farce?"

I said "No. It has no bedroom scene."

"Musical comedy, eh?"

I said "No; we use an old device called a plot."

He said, "I see. It's a revue."

I said, "No. None of our ladies wears bathing costumes or fur coats."

"Then it's a melodrama?"

I said, "No."

Finally, he said, "What is it?"

I said, "It's a play."

"A play," he replied. "I didn't think they wrote plays nowadays. I thought you knew better than that!"

I was so annoyed. I simply finished my drink and left quickly. I thought he had no sense of humour; he thought I had no money.

The New Percentage.

Here's a story of a shoemaker, who, by the way, is one of the characters in "Hunky Dory." A boot traveller came into a little shoemaker's shop in Scotland to sell some leather goods, and in order to induce the shoemaker to buy his goods, he told him he could sell them at a profit of 25 per cent. "Twenty-five per cent.," said the old cobbler. "That's a very big profit, surely."

"No," retorted the traveller, "it is just a shade under the ordinary profit. Don't you reckon to make a profit of 25 per cent. on what you sell?"

The shoemaker said, "No, I am content if I make a profit of 1 per cent."

"One per cent?" said the traveller. "But how on earth do you manage to make your business pay on one per cent."

"Fine," answered the shoemaker; "if I buy an article for one shilling and sell it for 2s., that is a profit of one per cent.!"

Literary Humorists.

There are humorous giants in literature—Falstaff, Dogberry, Micawber, and Bailie Nicol Jarvie—there was a sparkling humour in their mentality which enabled them to overcome their troubles and to revel in their joys.

Among the galaxy of humorous writers whose names are household words, are O'Henry and Stephen Leacock, Anatole France, Rabelais, Bocaccio, Barrie, Neil Lyons, F. W. Thomas, of daily newspaper fame, and the late Twells Brex—these men possessed a sense of humour which they would not sell for the whole world—not even for a couple of stalls at the Apollo!

A Priceless Possession.

A sense of humour is the most priceless possession of any man. I have even known of Scotsmen paying for seats to witness "Hunky Dory"!

I often wonder if animals have a sense of humour. Those of my readers who have been to the Apollo Theatre will immediately remember the cow, which is a prominent part of the gallery of "masterpieces" of Peter Maguffi.

Jellyfish, had they no sense of humour, would not look as they do. Which leads me to observe that many of our leading humorists on the literary side have a very jellyfish-like countenance on the evenings of the days when their editors send their long-overdue cheques. I am thinking just at the moment of a distinctly humorous friend of mine who did so well with an article that he was paid double the money he expected; and was asked to supply a similar story next morning. This was fatal, for the fact of the money being double put him in such a prostrate condition overnight that the next morning never came, so far as he was concerned.

Child Humour.

Finally—again descending from the flippant—children prove beyond doubt that a sense of humour is born, not inculcated by schools of training, or by the reading of humorous works, or by ordinary experiences of life. A man who is destined to shine as a humorist will invariably tell you, or rather, his parents will tell you, that hardly was he out of his cradle before he showed most distinct signs of possessing the wonderful germ of humour that was within him. A most notable instance I personally can recall is that of my nephew Douglas. Before this young hopeful was two years old he insisted on his mother taking what he said was his last sweet from a paper bag. His reason was to show his generosity and his filial devotion generally. The mother hated the idea of taking the lad's last sweetie, but Douglas persisted, persisted, and again persisted, until the mother thought that if she did not do as she was bid her son would burst into tears. This she wanted to avoid. She thereupon put her hand into the bag, and what do you think she took out? Not a hard date; not a chocolate walnut, or a liquorice gum, but—one of father's spent match-sticks!

The Author's Call.

Lastly, I think we have all met the person with a keen but perverted sense of humour—the sort of man who delights in practical jokes—the sort of man who pushes the bewildered author on to the stage after the first-night performance because he says the audience are shouting "Author! Author!" and when the author does go on to bow, he discovers that the audience are yelling not "Author! Author!" but "Awful! Awful!"

AS YOU LIKE IT.

"Men at some time are masters of their fate," says Shakespeare. Yes, but the women were masters at yesterday's fête!

* * *

They simply coined money for the good cause, for:

"What *fates* impose that man must needs abide;
It boots not to resist."

("Henry VI.," Act iv., sc. 3.)

* * *

Bravo, Austin. We're all l'Aust-in admiration!

* * *

The Profession's day off: ImprompTuesday.

* * *

Someone says he cannot understand "Pins and Needles." Simply can't get the thread of it, I suppose.

* * *

And another complaint, on a different "tack," asks the editor of a popular weekly how to get rid of "Pins and Needles." Impossible, my dear friend. It's going too strong.

* * *

So queues are increasing. Ditto, screws!

* * *

I quite agree with the opinion that it would be going to absurd lengths to get rid of queues. But the complaint is that they go to absurd lengths themselves.

* * *

"I was badly missed," said the recuperating actor. "I had no such luck," sighed the understudy. "They hit me first time."

* * *

"What's wrong with Scottish comedies?" asks a contemporary. Nothing, if they are well-plaid.

* * *

It's very confusing. The other day, someone said to me over the telephone, "Wrong number," and when I ordered two seats they seemed quite annoyed!

* * *

Talking of which, I hear that "The Wrong Number" is getting plenty of calls—as usual!

TOUCHSTONE.

MARJORIE BROOKS AND SYDNEY PAXTON,
In "The Night of the Party," at the St. James's.

WHAT'S ON IN TOWN.

ALDWYCH (Strand).—"Love Among the Paint Pots, 8.30. Thurs., Sat., 2.30. Gerr. 3928.

ALHAMBRA (Leicester-square, W.C.).—"A Yankee at the Court of King Arthur," daily 2.30, 5.45, 8.15.

AMBASSADORS (West-street, Cambridge-circus, W.C.).—"If," 8.30. Tues., Fri., Sat., 2.30. Gerr. 4460.

APOLLO (Shaftesbury-avenue).—"Hunky Dory," 8.15. Wed., Sat., 2.30. Gerr. 3243.

COLISEUM (Charing Cross).—George Robey, Maud Allen, Arthur Prince and "Jim," Banner, Izard and Allen, Herbert Clifton, Haru Onuki, the Jovers, &c., 2.30 and 7.45. Gerr. 7540.

COMEDY (Panton-street, S.W.).—"A Family Man," 8.30. Thurs., Fri., 2.30. Gerr. 3724.

CRITERION (Piccadilly Circus, W.).—"Grumpy," 8.30. Tues., Sat., 2.30. Gerr. 3844.

DALY'S (Cranbourn-st., W.C.).—"Sybil," 8. Tues., Thurs., 2.15. Gerr. 201.

DUKE OF YORK'S (St. Martin-lane, W.C.).—"The Wrong Number, 8.30. Tues., Thurs., 2.30. Gerr. 514.

GAIETY (Strand, W.C.).—"Pins and Needles," 2.30. Wed., Sat., 2.30. Gerr. 2780.

GARRICK (Charing Cross-road, W.C.).—"Le Traite D'Auteuil," 8.15. Wed., 2.30. Gerr. 9513.

GLOBE (Shaftesbury-av., W.). — "The Knave of Diamonds," 8.30. Wed., Sat., 2.30. Gerr. 8722.

HAYMARKET (Haymarket, S.W.). — "The Circle," 8.30. Thurs., Sat., 2.30. Reg. 5030.

HIPPODROME (Cranbourn-st., W. 6).—"The Peep Show." 2.30 and 8.15. Gerr. 650.

HIS MAJESTY'S (Haymarket).—"Chu Chin Chow," 8. Wed., Sat., 2.15. Gerr. 1777.

LITTLE (Shaftesbury-av.). — London's Grand Guignol (fourth series), 8. Thurs., Sat., 2.30. Reg. 2401 and 2402.

LONDON PAVILION (Piccadilly-circus, W.).—"London, Paris, and New York," 8.20. Wed., 2.30 (2nd edition). Gerr. 704 and 705.

NEW (St. Martin's-lane, W.C.).—"The Wandering Jew," 8.15. Wed., Sat., 2.30. Regent 4466.

NEW OXFORD (Oxford-street, W.).—"League of Notions" (2nd Edition), 8.15. Wed., Sat., 2.30. Museum 1740.

PALACE (Shaftesbury-avenue, W.C.).—Film version of "Romance." Varieties, 2.30 and 8.15. Continuous perf., 6 to 10.30. Gerr. 6834.

PRINCE OF WALES (Coventry-street, W.C.).—"The Gipsy Princess," 8.15. Thurs., Sat., 2.15. Gerr. 7482.

PRINCES (Shaftesbury-avenue, W.C.).—Russian Ballet, 8.30. Thurs., 2.30. Gerr. 3400.

QUEEN'S (Shaftesbury-av.).—"Mary," 8.15. Mon., Wed., Sat., 2.15. Gerr. 9437.

ROYALTY (Dean-street, W.).—"The Co-Optimists," 8. Wed., 2.30. Gerr. 3855.

SAVOY (Strand, W.C.).—"Paddy the Next Best Thing," 8. Mon., Fri., 2.15. Gerr. 3366-7.

SHAFTESBURY (Shaftesbury-avenue, W.C.).—"Out to Win," 8.15. Wed., Thurs., 2.15. Gerr. 6666.

ST. JAMES (King-street, S.W.).—"The Night of the Party," 8.30. Tues., Thurs., 2.30. Gerr. 5903.

ST. MARTIN'S (St. Martin's-lane, W.C.).—"Bill of Divorcement," 8.30. Fri., Sat., 2.30. Gerr. 1243 and 3416.

STRAND (Strand, W.C.).—"A Safety Match," 8. Wed., Thurs., 2.30. Gerr. 3830.

VAUDEVILLE (Strand, W.C.).—"Puss! Puss!" 8.30. Tues., Fri., Sat., 2.30. Gerr. 3515.

WYNDHAM'S (Charing Cross-road).—"Bulldog Drummond," 8.15. Wed., Sat., 2.30. Regent 3028.

THE VARIETY WORLD.

Who Wants a 50-Guinea Watch?—Maurice Moscovitch at the Palladium—Holiday-Making in Somerset—Popular Sketch Revival.

V.A.B.F. Stop-Watch Competition.

Harry Marlow, the organiser of the V.A.B.F. and I., is running a Stop-Watch Competition on behalf of the Benevolent Fund and Institution. There are two valuable prizes, one gentleman's and one lady's gold watch, value fifty guineas each. The holder of the ticket stating the time or nearest (after) which either watch stops will be declared a winner. The price of the single ticket is one shilling, or books of 21 tickets, £1, and artists are requested to co-operate with Mr. Marlow in disposing of these tickets and making the scheme successful. For every twenty tickets you sell you get one free chance to win a prize. You may be the lucky one. Books of tickets will be forwarded on receipt of application to Harry Marlow, 18, Charing-cross-road, W.C. 2.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that thirteen death levies are now due upon the 1921 book. Red stamps twenty-six.

Moscovitch at the Palladium.

Maurice Moscovitch, who made such a success in "The Great Lover" at the Shaftesbury, will appear at the Palladium next week—at the 6.10 and 9.0 performances only—in a one-act play, "Don Carlos," written by C. B. Fernald, which recently had its première at the Glasgow Alhambra. Moscovitch, in the part of a broken and debauched Spanish Grandee, gives a very powerful portrayal, and there is a thrilling finale.

Brinsworth Endowment Fund.

Certificates are still available for the Brinsworth Endowment Fund. They cost one guinea, the whole of which, without deductions, goes to the foundation of Brinsworth, so that it may be self-supporting for all time. Since the last list of subscribers was published, the following gentlemen have added their names to the roll:—Mr. Harry Mason (Mason and Bart) and Mr. James Allanson.

"The Spirit of—Repose."

Following one of the busiest years in her 16 years' career, Miss Edna Maude, "The Spirit of Dance," goes down into the wilds of Somerset next week for a complete change and rest. This week sees her complete a notably successful Scottish tour—notably successful if only because the "natives" had heard of her achievements in support of their own Sir Harry Lauder at the Palace in London, and of his offer to take her with him on his American tour.

"Sally in Our Alley."

Charles Kean, late manager of the Borough Theatre, Stratford, in conjunction with Miss Dora Hammersley, is reviving John Lawson's famous sketch, "Sally in Our Alley." The opening date is July 4 at the Kennington Theatre. This revival should be most interesting, as "Sally in Our Alley" had a nine weeks' run at the Oxford, and was a big draw everywhere. The present production will, we hear, be on the same elaborate scale as of old. Miss Dora Hammersley will again enact the title rôle, in which she made a big hit. Mr. Frank Lawson will play the Jew, and Mr. C. Kean will direct and play the part of the artist.

Jack Russell Vokes and "Don."

Jack Russell Vokes and "Don" are once more back in England, the act now being augmented by the inclusion of the dainty soubrette, Bobbie Butler and a supernaturally wise parrot. They have been out of the country playing the leading American and Canadian halls for a year, and their present British tour lasts until the week before Christmas, when they sail from Cherbourg in the Aquitania to again open in New York. "Don" made his début as an entertainer in the picture, "Daddy Long Legs," with Mary Pickford, from whom he received a diamond collar. Neither dope nor cruelty enters into the act, and Mr. Vokes welcomes investigation, being only too pleased to introduce any animal lover, official or otherwise, to Don immediately after the "tabs" are down on the act. He can then prove that his canine partner is just an ordinary, lovable little terrier as long as he has no human clothes on, but immediately he dons the glad rags of convention he is as—well, as drunk as a lord.

For South Africa.

The following artists sailed from Southampton on Friday last, the 24th inst., per R.M.S. Edinburgh Castle, to fulfil engagements with the African Theatres, Limited, booked by the I.V.T.A. Limited:—Larkum Brothers, Bryan O'Sullivan, Nick Morton.

The Terriers.

The usual meeting of the Order will be held on Sunday at 6 p.m. A special general meeting of the Order will be held on Sunday, July 10, 1921, in the Lodge, at 6 p.m. sharp. Agenda: To consider various alteraions to rules.

Music Hall Ladies' Guild.

The committee of the Music Hall Ladies' Guild wish to acknowledge with grateful thanks parcels of clothing from Mrs. Synge-Hutchison and Mrs. Jack Pleasants, and the following donations per Miss Alice Craven:—Jack Delino, 5s.; Tom D. Newall, 5s.; Jerry Builders, 5s.; Marriott Edgar, 4s.

Queen Alexandra's Kindness.

Following upon her successful application to Queen Alexandra for a donation towards the funds of the Music Hall Ladies' Guild, Miss Margaret Radcliffe wrote to Her Majesty asking her acceptance of a special spray of forget-me-nots to wear on Rose Day, and received the following reply from Colonel Sir H. Streatfield:—

Marlborough House, S.W. 1.

Dear Madam,—I have submitted your letter of the 16th inst. to Queen Alexandra, and I am desired to say that Her Majesty will be happy to receive the spray of forget-me-nots which you so kindly offer for Her Majesty's acceptance.

As, however, only the emblem of the wild rose is worn in connection with the celebration of "Alexandra Day," I am afraid it will not be possible for Her Majesty to wear the spray of forget-me-nots on that day, as you are good enough to suggest.

Miss Radcliffe accordingly presented herself at Marlborough House with the forget-me-nots. She took the opportunity to ask that Queen Alexandra might become patron of the Guild but was informed that as Her Majesty was inundated with similar requests she would be unable to accede, but she would make her donation of £5 an annual one.

In acknowledgment of the forget-me-nots, Miss Radcliffe received the following reply from Colonel Streatfield:—

Marlborough House, S.W. 1.

Dear Miss Radcliffe,—I have submitted to Queen Alexandra the little spray of forget-me-nots which you kindly brought here yesterday, and Her Majesty desires me to thank you very much for your kind thought of her, and for the good wishes you express towards her, which she appreciates greatly.

Earl Haig's Appreciation.

Mr. Edwin Winter, the resident manager of the Empire Theatre, South Shields, who, it will be recalled, worked so hard and successfully for the local Warriors' Day Fund, has received a letter from Earl Haig in which the Field-Marshal writes:—"I learn with the greatest pleasure of the valuable aid and assistance you so cheerfully rendered in making 'Warriors' Day' in your district such a splendid success, and I am writing on behalf of ex-Servicemen of all ranks to express to you the gratitude they feel to those who have so conscientiously striven to lessen the debt that can never be fully repaid. To those who assisted you in your efforts, some by their influence, some by their means, and others by their work, I ask you to convey my most grateful thanks."

Ella Shields.

Owing to a delay in the transportation of her baggage, Miss Ella Shields had to appear at the first performance at the Stratford Empire on Monday night in ordinary walking costume, and it was strange to see her in her second number with a borrowed opera hat and stick sauntering across the stage. Ella, however, sang her numbers with all her usual aplomb and finish, and at the conclusion met with the heartiest of receptions.

"Bubbles" Coming to Town.

We hear that "Bubbles," the boy wonder, is coming to town, and will make his début in town next Monday at the Hackney Empire. "Bubbles" is a violinist possessing wonderful technique, and is said to be a musical genius. His appearance in London will be watched with interest.

Sam Mayo.

The Immobile One, Sam Mayo, is reappearing again after his recent illness, and was in excellent form at the Shoreditch Olympia last week with some capital numbers. Sam is appearing at Croydon this week, and then goes away for four weeks, returning to the L.T.V. on Bank Holiday.

Mike Whallen.

The popular Mike Whallen was cheered to the echo at the New Cross Empire last week, his stories being received with much favour, and his extempore number causing hearty laughter. Mike was compelled to give an encore in response to the insistent demands of the audience, and, appearing before the curtain, gave a short recitation. He is at Willesden this week, and then goes out of town for three weeks, returning to the L.T.V.

Lucille Benstead.

The popular Australian soprano, Lucille Benstead, is this week at the Globe Theatre, Acton, where she has been requested to sing that old favourite, "Angus McDonald." Next week Lucille commences a brief tour on the Moss Circuit at Liverpool, returning to town in August to appear at the Palladium.

Nixon Grey.

Last Saturday week Nixon Grey went home to Bournemouth, intending to spend a week-end with his family, but there was a 'phone message in the afternoon to the effect that the L.T.V. would release him from his engagement at Kilburn to deputise at the Palace, Manchester, for George Robey. Nixon arrived at 5.30 on Monday just in time for the first house, and made a big hit, occupying the stage for thirty minutes. He is in town this week at Lewisham and Croydon.

A Soubrette Supervisor.

We understand that an important appointment was made at Feldman's last week. In presence of a goodly number of star artists it was moved, seconded, and unanimously carried that Jim O'Connor be placed in charge of the soubrette department at the Arthur-street House. Everyone present seemed to consider Mr. O'Connor a very good man for the job.

Arthur Brough's New Scena.

At the Shoreditch Olympia last week, Arthur Brough presented his new ventriloquial scena, "At Waterloo," which proved one of the biggest laughing successes of the bill. The dialogue between "Tim" as the porter, and Arthur as the swell, who is "left," is cleverly written, being very amusing. Audiences at Hammersmith this week are also setting their seal of approval on the act. Next week Arthur and "Tim" are at the Hackney Empire.

In Aid of St. Pancras Charities.

A garden party and gala in aid of the funds of the St. Pancras Charities is to be held at the Holly Lodge Cricket Ground, Swains-lane, Highgate (by kind permission of the Rt. Hon. W. A. S. Burdett-Coutts, P.C., M.P.), on Saturday, July 16. The proceedings will be opened at 2.30 by the Lord Mayor of London, and a fine afternoon's sport is promised.

One of the principal items is a ladies' beauty show, which will be judged by Lady Alexander, Miss Sybil Thorndyke, and several other well-known actresses. To the lucky winner the proprietors of the Bedford Palace will present a silver tea and coffee service, whilst the second, third, and fourth prizes will consist of a ladies' dressing case, a silver-plated entree dish, and a china tea service, the kindly donors of which are the Mayor of St. Pancras, Mr. and Mrs. Chas. Benson, and Mr. and Mrs. Rupert French respectively. All entries to be sent to Capt. H. Goodson, the Bedford Palace.

A cricket match will be played between a team consisting of music hall comediennes and the St. Pancras Branch of the D.S. and S., and prizes amounting to £70 will be awarded to winners of various sports held under A.A.A. rules.

Doris Treacher.

Whilst attempting a high dive at the Chiswick Baths on Friday last, Doris Treacher met with an unfortunate accident, her head striking the bottom of the bath, and causing a nasty wound, necessitating four stitches. Doris is a member of that delightful quartette, "Those Four," who should be working at the Palace, Bradford, this week, but, under the circumstances, are unable to do so.

Frank Shelley.

Mr. Frank Shelley has, we hear, resigned his position as manager of the Hippodrome, Bolton, a post he has occupied for two years and a half.

Rolf Slater.

Rolf Slater, the popular comedian, who was to have appeared at the Empire Theatre, Sunderland, last week, was unable to keep his engagement. He travelled to Sunderland, but on Monday found his voice had practically deserted him. Under medical treatment, he made a good recovery, and hoped to be able to fulfil his obligations at the South Shields Empire this week. He is a Wearside product, and his many friends in the district were disappointed at his non-appearance. He is, however, expected to pay another visit in the course of a week or two to make up for his unavoidable absence last week.

Hope Charteris and Eva Dickson.

At the Stratford Empire last week, that charming young vocalist, Hope Charteris—who scored such a great success in "Chu Chin Chow" on tour—in addition ot her usual ballad, showed her versatility by giving some excellent comedy duets with Eva Dickson at the piano. Miss Dickson, by the way, recently returned from a tour with Sir Harry Lauder in South Africa. This new offering was only produced a few weeks ago at the King's, Southsea, and should be in popular demand if one may judge by the nightly reception at this house. The last number or duet, entitled "If You Can't Be Happy When You're Single," was specially written by J. P. Harrington. Hope and Eva will present their new show on the Controlling tour at Southend and Boscombe on July 11 and 18 respectively.

A Popular Manager.

At the Picture House, West Hartlepool, on Thursday night, a number of friends assembled to do honour to Mr. Bert Proud, the manager, and a handsome presentation was made to that gentleman to mark the occasion of his leaving the Empire Theatre to take up new duties. The Mayor (Councillor J. W. Boanson), in making the presentation, said that Mr. Proud had always been most assiduous in his efforts to benefit any of the benevolent causes in the town. He had an engaging personality, and had endeared himself to all with whom he came in contact, earning general respect. He then handed to Mr. Proud a gift subscribed to by numerous friends, with the best wishes of all concerned. Mr. Proud, in expressing his appreciation, said he was Proud by name, and proud to receive such a magnificent token of esteem from his friends in West Hartlepool. He had, he said, received many kindnesses during the five years he had been at the Empire.

Lloyd and Montrose.

At the Grand, Clapham, last week, Bob Lloyd and June Montrose were continuing their success on the L.T.V. tour, which they conclude at the end of next month, returning to town again in November for another season.

Irene Shamrock.

That clever young revue artist, Irene Shamrock, who has just concluded an engagement with "The Whirligig," resumed her single act on Monday at the Empress, Brixton, when she took the opportunity of introducing an entirely new number, entitled "Whistle Your Cares Away," by Geo. Arthurs and R. Penso.

Arcade Alhambra, Stirling.

It is intended to re-open the Arcade Alhambra Theatre at Stirling next month as a variety theatre. On account of the restricted train service it was found practically impossible to secure companies with elaborate scenery, but the difficulty has to some extent been overcome, and Mr. Calder will present variety programmes for the first week or two, in the hope that conditions will soon permit the return of popular comedies and revues.

Cycle Racing at Herne Hill.

The Southern Counties Cycling Union will hold an interesting meeting on Saturday next at Herne Hill track, when the second great "Madison" 100 kilometres international team race will be decided. Twenty selected teams of all nations will compete, and the prizes will be presented by Lady de Frece. The race starts at 3.0 p.m., and there will be a grand parade of competitors at 2.45.

Doc. Campbell.

To-morrow, Thursday, Doc. Campbell, the comedy cyclist, who has made such a success with his skit, "Entanglements," sails for South America to fulfil an engagement there. He hopes to be back here some time in March.

Ridiculous Recco.

Last week at the Granville, Walham Green, Recco was one of the most successful turns, and in his comedy act, "How to Become an Acrobat," had the audience laughing heartily all the while he was on the stage. Recco, who is appearing at The Queen's, Poplar, this week, is, we hear, shortly presenting a new and elaborate act.

Val Vett.

At the Burnley Palace last week, the Rag-Time Rag-Picking Painter, Val Vett, concluded his tour of the Macnaghten halls, and opened on Monday on the Stoll tour at the Manchester Hippodrome. Next week he appears in town at the Coliseum, when West-End audiences will have an opportunity of seeing his latest feature in Rag Pictures, a very beautiful creation, 9ft. in height, which Val Vett claims to be the most advanced and elaborate work of art ever attempted in vaudeville.

Scott Sanders.

At the Palace, Halifax, on Friday, Scott Sanders produced his new monologue, "The Old Pro's Lament," with decided success and Scott has evidently struck another winner. This week he is appearing at the Palace, Blackburn.

Harry Friedman.

Mr. Harry Friedman, the well-known Colonial theatrical and circus manager, has just returned from a trip to America, where he has entered into partnership with Mr. T. J. Fitzsimons (who has been connected with Barnum and Bailey's big show for many years) with the object of organising a first-class circus for a tour in Africa and the East. Mr. Friedman has been touring with various amusement enterprises through every British Colony and Possession during the past thirty-eight years, and has been associated with every circus exhibited in Africa within the last thirty years. His experience of public entertainments ranges from grand opera, and he knows the class of attractions that the public in the Colonies appreciate. Mr. Friedman's permanent European address is 258, rue Fransman, Laeken, Brussels.

A Disclaimer.

Mr. Bert West, formerly a variety agent carrying on business at 25, Wellington-st., Strand, asks us to state that he is not, and has no knowledge of, the person of the same name referred to in an account in a Sunday paper of an inquest on a chorus girl. Mr. West joined the Army in 1916, when the agency was closed down, and he was not demobilised until 1919. He has never been associated with any revue either in a financial or managerial capacity.

Will Hay.

The popular Scholastic comedian, Will Hay, was in great form at New Cross last week, when he presented his successful comedy scena, "Find the Beetle," which played to roars of laughter. We noticed that Will has provided a new finish to the show, which is a decided improvement. This week he is at the Bedford, and we hear that he has been booked up very rapidly during the past few weeks, a sure proof of his success. We understand that Will has received a tempting offer for America, and may be going over at the end of the year, if his engagements can be arranged.

Foster and Ninon.

At the Islington Empire, last week those pleasing entertainers, Foster and Ninon, made their reappearance in town, following their provincial successes, and were given a hearty reception for their clever and enjoyable act. They have some first-class numbers which are well put over, and Ninon wears some charming gowns. Foster and Ninon are at Clapham this week and remain in London for eight weeks on the L.T.V. circuit.

Kitty Emson.

That popular artist, Kitty Emson, who has been playing the leading rôle in Harry Day's revue, "Jingles," which is now being revised for production in August, is having a delightful holiday on the river during the vacation. Miss Emson has been with the present management for two years, playing in "Funbeams" before "Jingles."

Rich Hayes.

The Lazy Juggler, Rich Hayes, made a brief return to town at Finsbury Park last week, and did excellently. The two previous weeks Rich was on a golfing holiday with his brother, Frank Keen, and the pair had a wonderful fortnight around the Glen-eagles course, which they say can be really described as the golfers' paradise. Rich has recently bought a new car of the Chevrolet make, and now does all his trips by road.

Billy Bennett.

One of the most popular turns at the Islington Empire last week was undoubtedly that of Billy Bennett, who made a great success with his new act, which is full of good things, the patter being exceptionally witty and causing much hilarity. Billy is at Hammersmith this week, and then goes away on the Controlling tour, returning to the Victoria Palace in August and following with the L.T.V. tour.

Holden and Graham.

We hear that those versatile entertainers, Holden and Graham, sailed from New York on the 18th inst., per the s.s. "Columbia," and are due to open at the Palace, Salford, on Monday.

The Real McKay.

The Real McKays, who have been having a very successful time with their act in the provinces, are this week at the Palladium, Southport, after which they return to London to play a fortnight at the Palladium.

In Aid of the London Hospital.

A mammoth charity week, commencing on July 25, is being organised by Roy Rice on behalf of the funds for the London Hospital. The fete will take place at the Stamford Bridge grounds. Miss Doris Ashton has been asked to arrange the concerts for the week, which will take place in the grand marquee, and would be pleased to hear from artists who are willing to give their services. If they will write to her at 14, Cavendish-road, Clapham Common, she will give full particulars.

Tex McLeod.

Tex McLeod, spinning ropes and yarns, and doing both with marked ability, is back again in London, and is this week at the Victoria Palace. The week after next Tex goes to Belfast and Dublin, and returns to play the Moss tour.

Goodfellow and Gregson.

That popular couple George Goodfellow and Jennie Gregson are in town this week at the Victoria Palace, where they are presenting their new act, which is a sure winner. It is a cleverly-written episode, full of laughs.

Roxy La Rocca.

The Wizard of the Harp, Roxy La Rocca, who is doing very well around the Moss tour, is off for a holiday next month to Italy, and is anticipating a happy time. We hear that Roxy has made great progress with his new comedy act, which he intends presenting in the autumn. The car which he had specially built to carry the harp around is a big success.

Croydon Empire.

G. T. Pattman is here this week with his organ, and is proving a great attraction. Sam Mayo, the popular immobile comedian, is responsible for much merriment, and Gertie Hall, Nixon Grey, and George Latour each contribute most successfully to the evening's enjoyment.

MY MUSIC HALL TOUR.

THE LURE OF THE RUSSIANS—COMEDIANS WHO WILL CURE OUR BLUES—MOTHER RETAINS HER POPULARITY.

For many weeks I have resisted an obvious temptation. I have walked by the Prince's Theatre with closed eyes. I have visited the Coliseum, the Palladium, the Holborn Empire, and all the other Empires, and have recorded the excellence contained therein. But not till last week have I deserted Britons for Russians; and now, having done so, I do not feel in the least inclined to be humble about it.

If Germany claims Shakespeare as her own, may not we claim possession of Lopokova and Idzikossky? And, even if we could not, I should not feel I had done my duty this season if I had omitted a visit to the dancers who once had their home at the Coliseum.

The programme was divided into three parts, two of which were dedicated to Russia, one to Spain. "Le Carnaval" came first, and it was delightful to renew one's acquaintance with the delicious Columbin of Lopokova, the Harlequin of Idzikossky, the Pantaloon of Cecchetti, and all the rest of the fantastic folk. It was delightful, also, to discover that Lopokova has not lost any of her brilliance. If anything, her toe-work is more wonderful than ever, and her sparkle more enchanting.

I could not help thinking, while watching Idzikossky, of the "Wimbledon neck" which was referred to lately by a sporting journalist. To possess a correct Wimbledon neck, you must be able to swing your head from side to side about sixty times a minute, in order to follow the lightning rallies. Idzikossky could follow the swiftest game on record with ease. Neck-wagging is one of his special qualifications.

The Andulasian dancers gave an extraordinary performance. I know I often use the word extraordinary, but I really mean it this time. The curtain goes up on a company of gaily attired Spaniards, including two men with guitars. After a weird song, in which the singer seems to be mocking herself, the dancers get up in turn and perform strange tango-like jigs, none exactly alike, but all bearing a strong family resemblance. Comments, singing, clapping, and stamping accompany the dancers, in addition to the guitars, and the whole effect is strange and noisy. As an example of beautiful art, one's enthusiasm hesitates, but as an illustration of national characteristics, the performance is intensely interesting and clever.

Finally, we had "Petrouchka," in which Lopokova again proved a thing of delight as the puppet dancer, who, half humanised, plays havoc with the half-human hearts of her puppet companions. Woizikovsky made a splendid Petrouchka, and Zverev was good as the Moor. The by-play in this burlesque is particularly effective.

I am not a musical critic. All the same, I must mention the music of Rimsky-Korsakow, played during the interludes. The Poeme Symphonique was magnificent.

At the Holborn Empire.

Before going to the Prince's, I spent a couple of hours at the Holborn Empire, and enjoyed a good laugh over the antics of Power and Benson. Some comedians are funny because they do funny things. Some things are funny because they are done by funny comedians. With one exception, there are no remarkably humorous ideas in "Mending a Door," but you laugh right the way through it, because Power and Benson have the knack of humour. The next time I feel depressed (and I do read the daily papers sometimes), I think I will send for Power and Benson to clean my chimney or sweep my carpet. I am sure it would be worth the mess they would make.

Arthur Jacobson gave a clever and versatile entertainment, singing, dancing, and playing the violin. Kirkby and Hudson scored with their quick-fire songs, and were particularly amusing in "The Body in the Bag." They did not forget Mother, who received her portion in "You Are Always Happy By Your Dear Old Mother." In fact, Mother came off rather well on this occasion, for Jacobson also introduced her in the form of "It's a Long Way Back to My Mother's Knee."

Mother is not losing her popularity—she is an old fashion that sticks.

But Lucille Benstead, the popular vocalist, gave the lady a miss. Her songs were about babies, islands of golden dreams, and fidelity. If only we could live up to the inspiration of our musical settings? Lucille Benstead sang "I Will Wait Until the Birds Have Ceased Their Singing, I Will Wait Until the Stars Have Ceased to Shine"—could you ever find such faithfulness unwedded to a haunting tune?

Victoria Monks, with some capital songs, met with a hearty reception, and Jock McKay, with his amusing stories, was responsible for much merriment.

The Gladiators, at the end, and The Four Richards, at the beginning, gave muscular displays. They are as well and as strong as ever, thank you.

EXTRA TURN.

"SILVER STAR'S" SUCCESS.

"Silver Star," the new composition of Worton David and Horatio Nicholls, proved an instantaneous success on Saturday night last, when Miss Vanwy Chard sang it at the Winter Gardens, Blackpool, where she is playing lead in Jno. Huddlestone and John Tiller's "Sparks and Flashes of 1921," the number being encored. Miss Chard wears a silver star with a mirrored centre, which shines through a black-out on to Arthur Jeffries, the tenor, who harmonises the refrain from the auditorium.

At the Tower it is sung by Little Emmie in Mdlle. Pauline Rivers' "Fads and Fancies" production, and again it is the feature of the show.

At the North Pier, Fred Walmsley's excellent soprano, Miss Doris Bentley, and the baritone, Mr. Mathers Atkinson, prove that it is just as effective as a duet as in any other form. On the same pier Mr. Jan Hurst's orchestra give a strong rendering of it.

At the Casino, Miss Kathleen Grahame and her "Omaha" Girls' Orchestra not only play "Silver Star," but sing it also, whilst Miss Grahame dances around the hall playing the refrain on her violin.

On the North Pier it is featured daily by Mr. Sam Spielman's renowned orchestra,

At the Palace it is played by Frank Jepson's magnificent ballroom orchestra, the vocal part being sung by the Horatio Nicholls' Five.

In the Palace Italian Lounge it is played and sung by Horatio Nicholls' "Blue Bird" orchestra, a novel combination of girl instrumentalists.

At all the Lawrence Wright big demonstration stores in Blackpool, Southport, and Morecambe, "Silver Star" is the big seller, and it is to be heard in cafés, cinemas, pier orchestras, and everywhere where music is played.

"The Daily Sketch" are giving £50 in prizes at the Tower this week to the best dancers of "Silver Star," special steps having been invented by Mr. R. T. Almond. Competition is keen, and thousands of entries are the result. Mr. J. Woof Gaggs' orchestra get wonderful effects out of "Silver Star."

The Lawrence Wright Music Co., are inundated with orders, and "Silver Star" looks like equalling, if not eclipsing, such successes as "Wyoming," "Omaha," and "Blue Bird."

Victor King in Town.

That clever vocalist and light comedian, Victor King, is in town this week at the Shepherd's Bush Empire, and on Monday was in excellent form, and a great favourite. Victor goes away into the provinces again after this week, and will be back at New Cross and Stratford in August.

Kenna Bros.

The Kenna Brothers, the funny airmen, are at the Euston this week, following their provincial successes, and are as popular as ever with their comedy skit, "A Dash to the Pole." Next week they fly to the Metropolitan.

Marriott Edgar.

Marriott Edgar is in town this week at the Empire, Chiswick, with his latest success. "Learning a Trade," which has proved such a hit everywhere, and is fully booked up. Marriott, who will shortly be at the Coliseum, has been engaged for panto. at the Opera House, Manchester, by Mr. John Hart, to play the Dame part.

Ara and Zetta, who are this week appearing with much success at the Queen's, Poplar, will be at the Hippodrome, Woolwich, next week.

A pleasing and popular "extra turn" at the Hippodrome, Wolverhampton, on Tuesday night last week was the introduction to the audience, from the stage, by Mr. J. W. Kilgour, the manager, of Mr. Eric Williams and Mr. Howard Davies, the winners of the Isle of Man Junior Tourist Trophy and Senior Tourist Trophy, respectively, on "A.J.S." machines made in the town. Mr. Kilgour made an apt speech and mentioned that Mr. Davies was also second in the Junior race, which reflected great credit on the motor industry of the town. The handsome trophies were on exhibition, but the winners were apparently too modest to make a speech.

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THE LONDON MUSIC HALLS.

THE COLISEUM.

Mr. George Robey was at the top of his form on Monday afternoon. He gave three of his best-known numbers—"What Might Have Been," "What There Was, Was Good," and "The Barrister," and they went down probably better than any new ones would have done. This time his visit to the Coliseum lasts only one week. Mr. Cecil Baumer, pianist, Miss Constance Izard, violiniste, and Mr. Frederick Allen, baritone, present an excellent musical turn. All three are musicians by nature as well as by culture, and what they do is done very artistically. They have a good and a varied repertoire. Mr. Baumer played the solo part in a movement from Grieg's Pianoforte Concerto so brilliantly that the house was roused to admiration and frequently interrupted with untimely applause. Miss Izard's technical command was more than equal to the difficulties of a Wieniawski Concerto. Mr. Allen, who has a musical quality of voice, sang Clay's old favourite, "I'll Sing Thee Songs of Araby" with nice taste to the pianoforte accompaniment of Mr. Baumer and the violin obbligato of Miss Izard, and afterwards added a pretty valse refrain song by Mr. Baumer, called "Blackbird Love." The turn was much enjoyed, and the trio received the compliment of a double curtain call.

Contrast could hardly be more complete than was presented by the next turn, also of the musical order. Mr. Herbert Clifton, a male soprano, was seen—and heard—in his "Travesties of the Weaker Sex." His style is burlesque. It was funny to hear his voice break from a really sweet soprano head-note into a bass growl before he got his voice into focus. When he did, he produced some enormous high tones. In a magnificent get-up, he gives a comical burlesque of an Egyptian snake arm-dance. Uproarious applause induced him to add Tosti's "Good-bye," in which he travestied amusingly the ultra-sentimental methods of the prima donna. Mr. Clifton had a big success. Graham and Cullen, the "K'nuts of the Navy and Army," are back again. Their turn was cut short on Monday afternoon, but what was left of it went down well. The Mirthful Jovers and Linga Singh are also paying return visits. The former, an exceedingly clever quartette of eccentric comedians and acrobats, had a warm reception. Linga Singh's "magic" is as mystifying and as attractive as ever. Miss Maud Allan, Haru Onuki, and Arthur Prince remain from last week.

HAMMERSMITH PALACE.

Mr. James Molloy is presenting an excellent programme here this week, including Zilda and Freda Jensen, who made such a big success in a recent pantomime at the King's. Their graceful dancing was much enjoyed and heartily applauded on Monday. Le Mounier was out of the bill, but a very excellent deputy was found in La Belle Marie, a talented athlete. The Buckleys are clever jugglers, and did some wonderful things with hats and clubs. Doris Ashton was heard in some delightful numbers, and she had the heartiest of receptions. Bergonzi did good work with his violin, both grave and gay. Lily Long was very successful with her songs, "I'm the Image of My Father and My Mother" and "They Are All Like Me," also "I'm Come Back from the Contenong" and "Scraggy Maggie." She has a quaint style, and her dancing is very funny. Bromley Carter did excellently with "Give Me the Right to Kiss You" and "London to Anywhere." The Deveyat Ensemble give a popular act, and their music is of high quality. One of the members has a fine bass voice, and they received an encore and a further call before the curtain. Arthur Brough has a fine set of a railway station, and his clever ventriloquial scena with Tim was highly appreciated. Billy Bennett is another great favourite. His song "No Power Can Pull It Down" went exceedingly well. A well-played selection from "The Gondoliers" by the orchestra, under the direction of Henry May, was a pleasing feature of the programme.

QUEEN'S, POPLAR.

There is the usual excellent programme here this week. Alan Martin and Tony Castle are responsible for a most entertaining act. Tony is a fine pianist, and he is also a clever humorist, his facial business particularly creating much amusement. Alan sings well, and plays up perfectly to his humorous partner. Another artist to win much favour is "Mareski," the crazy fiddler, who delights the audience with his excellent playing, both classical and rag-time, an interesting feature being his rendering of "The End of a Perfect Day" on the violin, but manipulated as a 'cello.

Ridiculous Recco is another favourite. His original and funny concoction, "How to become an acrobat," creates roars of laughter. To hear him give bewildering instructions to the conductor is most diverting, and some of his tumbles are very cleverly done. Linton and Vince provide a capital musical act with piano and concertinas, the selection of "Chu Chin Chow" being well rendered. Another artistic effort is their rendering of "The Lost Chord" on two concertinas, as an imitation of a church organ. A deputy for Miss Kitty Curtis on Monday was Miss Virginia Clay, who was well received for her songs, stories, and dancing, the latter being particularly smart. The McAlpine Sisters, a quartette of charming and attractive young ladies, present an act of high artistic worth, consisting of good singing and neat dancing, and Aza and Zetta, the Tramp and the Girl, provide an enjoyable cycle act.

NEW CROSS EMPIRE.

Miss Marie Dainton, the clever mimic, is here this week, and on Monday she gave "imitations" of Violet Loraine, in "I Might Learn to Love You Later On," Ada Reeve, Mrs. Patrick Campbell, and others, and the audience had an intimate idea of what these artists would be like on a journey in the "Tube." As studies in temperament the imitations were as wide apart as the poles, and were rendered in Miss Dainton's own inimitable way. For an encore, which was vociferously demanded, an impression of Miss Marie Lloyd was greatly appreciated. The Westwoods are a very clever pair of cycle riders. They juggled and did some hair-raising balancing feats on the wheel. The lady of the pair went through her feats very engagingly. George D'Albert kept the house in good humour with his songs, "Just for the Fun of the Thing," "When the Bells Chime, Dear," and a recitation. Andrea and Theo went through their dancing act in a very "chic" manner, and they were deservedly applauded for a very pretty and graceful set of evolutions. For the next turn there was a new drop scene—very pretty, with balustrade and water all complete, a credit to the artist. Bert Lee sang "On the Ohio" in front of this, and then gave "My Dictionary" in a very amusing manner, and for an encore—encores seemed to be the order of the evening—"I Like 'Em All."

Daisy Wood, in a blue and silver costume, sang her way into the favour of her hearers, and her song, "Oh Mr. Music Professor," scored. Each of the costumes in Daisy's three songs was a dream. Her song "Every Time I Try to Say Goodnight," a good stuttering song, caught the fancy of the house, and they sang the chorus with her. She has another good number, "If You are Going Back to Dixie," and a well-executed dance to the refrain earned an encore.

Percy Honri is always good to hear with his concertina. "Avalon," "Omaha," and his songs "Down Yonder" and "Castles In the Air," were much appreciated. In front of the curtain "The Lost Chord" was played with organ-like effect. As a wind-up to an excellent evening the Buchanans gave a very laughable tumbling and acrobatic act, which was something quite fresh to everybody. The antics and byplay of this pair kept the house in one ripple of laughter, and the stage accessories in the shape of a cat, a mouse, and other et ceteras, were used to raise a laugh on every side. The manner in which the different drop curtains were used was exceedingly ludicrous.

SOUTH LONDON PALACE.

The major part of the excellent programme at the South London this week consists of a musical burlesque, entitled "Nothing Doing," which is a wonderfully good production. Of humour there is plenty, some of the music is charming, there is a very sprightly chorus, and the mounting is more than adequate. To Mr. Cyril Dunn must be awarded high praise. He is a comedian whose versatility is amazing, and he gets all his laughs (which are many) by good, clean comedy. His delightful fooling in his burlesque as a Russian dancer, and again as a member of a musical ensemble, or as the clerk to a Profiteering Committee, created the heartiest of merriment. In a collection of thirteen members one stands out alone. "Voices of the Minaret," superbly rendered by Miss Kitty Dudley, the principal vocalist. Another tuneful song of hers is "Wondering," which was loudly applauded. A most amusing adventurer is Mr. Phil Phillips as Phil, who can sing a capital song, and is a dancer of more than unusual merit. He is concerned with Miss Dudley in a delightful duet, "Tulip-time," which has a charming melody. The Hon. Basil Spango is played by Mr. Bert Gunnell, a light comedian with a wonderfully easy style. Messrs. Dunn, Phillips and Gunnell are responsible for 15 minutes of the heartiest laughter with their idea of a musical ensemble, in which they frequently run foul of the conductor. "Nothing Doing" is presented by Messrs. Stanley May and Marshall Walls, the author is Mr. S. C. May, the lyrics are by Mr. Cyril Dunn, and the music is composed by Mr. W. Humphries, who most ably conducts.

The remainder of the programme is made up by Sandy Rowan, a wandering Scot, with a very pawky sense of humour, and Le Dair a comedy conjurer who does clever things in a funny way.

SHEPHERD'S BUSH EMPIRE.

The programme here this week is a first-class one, and business continues good. Gene Gerrard, who describes himself as "the bibulous one" (for stage purposes only, of course!), appears as a gentleman who has only been married that morning, mislaid his bride, and apparently spent the day and best part of the night in the company of mysterious friends. His performance, entirely in the light comedy vein, is extremely clever and vastly amusing, and includes the singing of a taking number, "I Got Married this Morning to Gwen, at Ten, and Then," and a very funny interview with a policeman.

A delightful turn is presented by Muriel George and Ernest Butcher, who sing old folk songs and comedy duets. The selections from their repertoire on Monday included "Sweet Nightingale," the amusing "On Ilkley Moor B'out 'at," "Tree in the Wood," and a burlesque of "The Keys of Heaven." Arthur Lucan and Kitty McShane appear with great success in their comedy scena, "Come Over." The title is not descriptive, but simply a gag, the reiteration of which becomes very amusing. Arthur is attired somewhat as a pantomime dame, and Kitty is a lovely dark-haired colleen. Teir act consists mainly of conversations and gags, but it is exceedingly funny.

Victor King is an unusually smart vocalist. He appears first wearing a purple double-breasted lounge coat, with white flannels, and sings that fine song "Lorraine," and later, in naval dress uniform gives a lively number, "The Last, Last Man." Being enthusiastically encored on Monday night, he sang a good sentimental number, "He's Got His Dad's Bright Eyes." It is pleasant to note the success of Dan Leno, junr. Appearance and voice are very reminiscent of his gifted father, and his popularity as a comedian is unmistakable. Rosie Lloyd, pleasing as ever, is doing very well with a number called "You Can Sing a Song of Dixie," and the Deguchi Troupe of Japanese entertainers are giving their wonderful show. Humour and acrobatics are cleverly combined in the act contributed by Miller and Canning, entitled "Playing the Dickens," in which "the leg" of the audience is amusingly pulled. One of the gentlemen appears as Pickwick, and professes to do a marvellous quick change to Micawber, but the slipping of the screen discloses the fact that there are two impersonators!

CAMBERWELL PALACE.

The Camberwell Palace, so ably managed by Mr. Charles A. Martin, has the usual excellent programme this week. Lloyd and Montrose were very popular, the entertainment provided by this chic little lady and her burly partner struck a new note in a medley of merriment from comical patter to some tuneful singing. They were undoubtedly one of the successes of the evening. Foster Kershaw is aptly described as an entertainer without a piano. He requires no accompaniment. He is a host in himself, his mimicry and featuring of the prominent ones in the professed covered a wide field and were duly appreciated by those whose favourites were so correctly pourtrayed one after the other, from Harry Tate to Jack Pleasants.

Debonair Horace Jones and his vivacious helpmate take the "house" to Blackpool, where some rollicking fun and topical songs were given. "When Maudie Put Her Bathing Costume On" hits off in witty style the prudish vapourings of those who see nothing but evil in an innocent and pretty bathing costume.

Scottish patrons were well catered for, Jock Mills voicing some new stories, and Miller Sutcliffes presented "Highland Sports and Pastimes," in which high-spirited national dancing is indulged in.

Boy Ronald has a great future before him if his early efforts in the juggling line are any criterion, whilst "The Zenith of Musical Artistry" is a description hard to improve upon with regard to the vocal efforts of Miss Gertrude Kaye, Miss Dorothy Huxtable, Mr. Daroll Richards and Mr. F. Rowland Tims, in the Laurence Wright ensemble.

A touch of real drama is revealed in the new one-act play, "Devil's Tinder," by John G. Brandon. In this Mary Mayfren, as the deserted wife of a Spanish bull-fighter, evokes admiration for her powerful acting. The philandering in Madrid and Granada of Cr. Ernest Lindsay, as the bull-fighter,, provide a real insight into the characters of those that participate in Spain's dangerous sport. These two artists are capably supported by Miss Mina Greene, Ciss Evelyn Taylor and Mr. Richard Symons.

"PATCHES," AT FINSBURY PARK.
NEW EDITION.

Mr. Harry Day's successful revue, "Patches," which had its first London presentation in August last at Willesden, and has enjoyed considerable popularity throughout the country since, is at Finsbury Park this week, a second edition being presented, with every prospect of a further period of prosperity. This new edition is splendidly dressed and staged; the dialogue up-to-date, crisp and witty; the music tuneful and varied, the humour clean and abundant. The fascinating personality of Miss Kitty Colyer is admirably suited in the principal female rôle, and she is cleverly supported by Miss Dorothy Roseveare, whose chic impersonations are highly appreciated. The funmakers in chief are Messrs. Jimmie Leslie and Geo. Hughes, who are ably supported by John Latham, the Eight Merry Huntsmen, Katie Marsh, the Jazbo Sextette, Louis Victor, and many other clever people. The chorus, composed of many beautiful girls, is very tuneful and animated.

"SPARKS AND FLASHES OF 1921."

Revue Ballet, in Fourteen Scenes, by John Tiller, Music by Herman Finck. Produced at the Blackpool Winter Gardens Pavilion, Saturday, June 25.

The annual ballet at Blackpool is always regarded as one of the finest among provincial productions. It has become recognised as the best medium for the introduction of the songs of a season, and if a composition hits the public taste at Blackpool it will be a favourite throughout England. So many thousands of holiday-makers go to Blackpool and pay visits to the Gardens, that composers and song writers are greatly concerned in the production, and possibly after Saturday night's wonderful ordeal we shall learn which songs are to be regarded as the season's winners.

As an entertainment, however, of the fashionable revue-ballet order, it may at once be said that "Sparks and Flashes of 1921" will undoubtedly maintain the great reputation which these productions have gained among the public demanding light and exhilarating amusement. Possibly the splendour of the Grecian ballet, set in an ancient vineyard, will receive the highest praise, both for the design and carrying out of an exquisite piece of work. The special music by Herman Finck was exceedingly pretty and appropriate, the dresses were gorgeous, and the whole conception an artistic triumph. Later on there is a beautiful scene in Japan with a love romance to enchain the attention, and a grand and tragic climax to the set is achieved when a volcanic eruption destroys the temple and kills the unbelieving and arrogant rich merchant. These two magnificent sets stand out as the features of a great spectacular show, but there are delightful scenes, full of dainty comeliness, and arranged with poetic taste, to charm the eye and feast the mind with their fascinating colour, and notably there are "The Dressing-Room," "An Old-Fashioned Garden," and "The Apple Orchard." Nothing more alluring as stage pictures could be imagined, and evidently the crowded audience though so, for the scenes were greeted with ardent expressions of pleasure. The first night's performance went smoothly along, but it soon became evident that there were too many good things, and a little cutting will be necessary to bring it within comfortable limits.

Mr. Tiller's company included several old favourites and Vanwy Chard, the Welsh Nightingale, had a hearty reception. This gifted singer has a quiverful of songs destined to be heard of early and often. She started with "The Looney Melody" and followed in due course with "When My Baby Smiles at Me" (duet with J. H. Wakefield), "Down the Trail to Home, Sweet Home," "The Cuckoo," the new vocal waltz "Silver Star," and "Apple Blossom Days." Needless to say, Miss Chard won full musical honours for each of her efforts, and perhaps secured her greatest success with "Silver Star."

J. H. Wakefield, the bright, breezy, and virile comedian, whose unflagging energy makes him a host in every scene, soon jumped into favour, and his vocal contributions included "The Spooney Waltz," "A Windy Night," "Wang Wang Blues," &c., and we may expect to hear a good deal of "A Windy Night," for Mr. Wakefield quickly had the audience singing his rollicking chorus.

Cissie Sullivan sang several pleasing ballads, notably "Moonbeams," "Tennessee," and took part with Ronald Brandon in the duet, "K-K-K-Kiss Me"; Birdie Maloney warbled an effective "Lullaby" and also sang "Love That Makes the World Divine"; and Marion Dawson, in her broad comedy song, "Would I'Eck," convulsed the house with her comic treatment and humorous patter.

Arthur Jeffrey, who occupies the position of serious vocalist, used his tenor voice admirably in "The Lisp of a Baby's Prayer," "They Come in Glory," "Feather Your Nest," "Playthings," and assisted Miss Chard in "Silver Star" from the auditorium. Of course, we had "Omaha" rendered by the Queen's Quartette, and many of the songs were enhanced by the chorus singing of a very efficient choir. The Klicks provided great amusement with their electric figures.

The humorous interludes embraced a scene in "The Dressing-Room of a Musical Comedy Star," "A Railway Station," "At the Seaside," with reference to bathing costumes, "A Friendly Burglar," and a domestic tragedy founded on "Tarzan of the Apes." In these scenes J. H. Wakefield, Tom Morton, Ronald Brandon, Marion Dawson, May Sharples, Birdie Maloney, and Cissie Sullivan, gvae valuable help. Lily Lenora proved an exceedingly graceful solo dancer. Jullien H. Wilson, of the Royal Court Theatre, Liverpool, again conducted the grand orchestra, and this, the twenty-second ballet-revue which John Tiller has produced at the Blackpool Winter Gardens, is now rushing along its flowery way to prosperity.

"THE CHAR AND THE STAR"
AT KENNINGTON.

The scene of this laughable sketch, produced at the Kennington on Monday, is the dressing-room of a theatre. The lady "star" is getting ready for her act, when a charlady of bibulous tendencies arrives to act as her dresser. Some humorous business follows, and the sketch concludes with a topical duet. Munro and Wynn act cleverly together as the "Star" and the Charlady. In addition to the duet, the Charlady, who is responsible for much of the fun of the piece, does some clever and eccentric mimicry. The piece is well dressed and was enthusiastically received by the large audience present.

Nathano Bros.

Last week Steve Nathano and his brother arrived back here from the States by the Aquitania, and will resume their act on Monday at the Hippo., Portsmouth. The boys tell us they are glad to be with us again, as during their recent visit they came in contact with such a happy crowd of friends in the business. Steve is taking a few days' holiday in Brussels just now, and returns to town to-morrow. The brothers were in a train collision when travelling in the States a few weeks ago on their way to Cincinnati, but luckily escaped injury. A number of other artists, however, sustained severe shock, and the boys were asked to fill a vacancy at the local hall for three days, instead of taking a holiday as arranged.

"MUTT AND JEFF."

FAMOUS CARTOON MUSICAL COMEDY.

Wilfred Jessop and Alexander Loftus will tour this coming season the famous American cartoon musical comedy, "Mutt and Jeff," by Bud Fisher. This piece, which is full of comedy and musical numbers, holds a record of 15 years' run in America, under the management of Gus Hill, and is still playing to crowded houses in the States and Canada, where no fewer than seven companies are touring. The plant of pictorial posting is the biggest ever seen for a musical play, and there is additional printing by John Waddington, Ltd.

The cartoons which have appeared in the "Daily Express" for the last two years have familiarised us with this quaint couple, who have also been seen on the movies, and the public will welcome the opportunities of seeing these two great comedy characters in the flesh. There will be a full chorus of pretty girls, and a carefully selected company of talented artists, and everything possible will be done to repeat the success here "Mutt and Jeff" has made in the States.

Messrs. Jessop and Loftus have also two American sketches which were head-liners, "Serving Two Masters," which will be seen at the Kennington Theatre, on July 18, in which Mr. Loftus himself will appear supported by Mr. Henry Ludlow and Miss Violet Lewis, and "A Touch in Time," by Le Roy Clemes, part author of the "Poppy God" and "Blue Eyes," both Broadway sucesses. Mr. Ernest Edelsten is handling these acts.

NEW ACT.
THE AUSTRALIAN LA MERTS.

The novelty act of the Australian La Merts was introduced at the Bedford Palace on Monday. Starting with some marvellous whistling of a popular air to a piano accompaniment, they next introduce in song a wonderful instrument, the "jazzbotamborine," and, with appropriate instrumental effects, tell the story of a search for an affinity, wandering off into realms of fancy far removed. "Down on the Farm" is then aptly illustrated by the twain in most amusing and fantastic fashion. A kind of Jew's harp melody is succeeded by some good yarns by one of the pair, who gives illustrations of the efforts of a one-tune man. A good imitation of bagpipes and a descriptive melodrama, capitally rendered, are other items of an act which was very well received.

THE SHOWMAN WORLD.

The Lancashire Wakes are in full swing now, and what in normal times is looked forward to as a prosperous business season cannot but be a disappointment to showmen in this present year of strikes and mill stoppages.

It is many years since money was so "tight" in the cotton towns, and the fairground caterer will suffer loss with the other amusements, taking what little consolation he may from the fact that many of the workers who have been accustomed to a long-distance holiday during the wakes will perforce spend it this time at home. There may be shillings for the circular tour on the scenic dragon, and for the witching waves of the fairground, where it will not run to poands for the charabanc to the West Country and the steamer to Douglas.

Bolton Wakes.

On Saturday morning the Bolton Wakes holiday began in brilliant weather. In spite of the recent hard times, the savings clubs have distributed large sums of money, and happy are those who put away in the clubs in days of prosperity earlier in the year.

Bolton savings clubs distributed over £100,000 last week, but there has been no appreciable diminution of the population and the railway station was not in its accustomed "Wakes Week" rush.

The fairground was crowded, and after a somewhat quiet beginning business improved.

A Manchester Pageant.

The Lord Mayor of Manchester is organising a huge carnival and pageant for Saturday next on behalf of the Mezières Fund, this being the French town adopted by Cottonopolis. The pageant is to be the biggest effort of its kind ever held in Manchester, and all classes of the community have responded readily to the appeal for co-operation. Happily for the success of the venture, the cinematographic exhibitors of the city have promised their help, and various novel "puffings" of the fete are promised. Over 20,000 people will take part in the tableaux and procession, including a vast military and naval section.

Successful Glasgow Gathering.

The half-yearly meeting of the Showmen's Guild was held in Glasgow on Tuesday of last week. The delegates were treated with real Scottish hospitality and thoroughly enjoyed their visit. Unfortunately, the president (Mr. Patrick Collins) was unable to attend owing to indisposition. Mr. Marshall Hill, vice-president, presided. Important accounts of Parliamentary work were presented, and the Guild secretary pointed out the value of such action as the recent case against the Wigan Corporation and the fight against the Performing Animals Bill. Reference was also made to the successful fight on behalf of the retention of Irvine Fair.

The treasurer (Mr. Frank Mellor), in appealing for unity throughout the Guild, begged for the continued support of the members on behalf of a clean and unobjectionable class of entertainment on all fairgrounds.

Sir Robert Fossett's circus is visiting Thanet this week, Ramsgate, Margate and Broadstairs being the towns selected.

BOSTOCK AND WOMBWELL'S MENAGERIE,
AT DUNDEE.

Bostock and Wombwell's monster united shows (established 1805), which constitute one of the finest zoological collections travelling, were exhibited at Esplanade, Dundee, from June 23 to 27, and drew great crowds. Numerous additions have been made since the last visit. Daring performances were given with performing lions, leopards, bears, wolves, and hyenas. Most interesting exhibits were the beautiful baby tigers and baby lions. Educated chimpanzees and sagacious elephants gave remarkably clever performances, and hundreds of beautiful beasts and birds, all in the pink of condition, make up a veritable travelling zoo. An excellent band accompanied the show.

The "DAILY SKETCH" Discovery.

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PROVINCIAL CENTRES.

BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. E. Greaves; Mus. D., Mr. H. Rushworth.—"Baby Mine," presented by Miss Betty Fairfax and her clever company, is the attraction here this week.

PRINCE OF WALES.—P., Prince of Wales Theatre (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. D. Bradbury; Mus. D., Mr. H. Rushworth.—Mr. Arthur Bourchier's company, including Miss Daisy James, in "At the Villa Rose."

ALEXANDRA.—P. & M., Mr. Leon Salberg; A. M., Mr. W. T. Guest; Mus. D., Mr. David Cochrane.—"A Bunch of Violets" is being presented for the first half of the week, with Mr. Bernard Copping as Philip Marchant and Miss Ray Parry in the rôle of Mrs. Murgatroyd. The repertory company under Mr. Will H. Glaze and Mr. Bernard Copping will give "The Corsican Brothers" on Thursday.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Croudace; Mus. D., Mr. Geo. Ridding.—"Gay Fleurette," a musical comedy which has some tuneful numbers, and in which Mlle. Yvonne makes the most of the title part, is here this week. Mr. Harry Curwen, the author and producer, is an amusing Billy Bust; Mr. Lawson Fraser and Miss Margot Steed represent Frank Harding and May Briton; with Mr. Gilbert Hall as R. A. Briton and Miss Marie Snow as Susan Selby to help keep the ball roling to the end in agreeable fashion.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. Philip Giles; Mus. D., Mr. J. Clegg.—Another of Mr. Fred Karno's entertaining productions delighted Empire patrons. "Yes, Papa!" has the advantage of a sparkling cast, and its vocal side is not the least of its attractions. Ernest Sefton as comedian and Stephanie Stephens in the dual rôle of danseuse and vocalist, with Ambrose Thorne and Reginald Andrews also very much in the picture, are backed up by a gay set of dancers; while Rose Thornbury, Jack Mann, Olive Grant, and Ninette Raymen contribute their quota effectively. Cornalla and Eddie present their highly diverting juggling feats; De Busse does wonders on the piano accordion; Lauri Howards evolves some enjoyable humour; and the Great Vincents give their comedy equilibristic novelty.

GRAND.—P., Moss' Empires, Ltd.; M., Mr. H. J. Crane; Mus. D., Mr. Gilbert Smith.—A great attraction is "The Whirligig" revue, which lives up to its reputation for joyous filt and laughter and dazzling dresses. Claire Romaine proves a very popular personality, and Archie Glen leads the fun-makers in exhilarating style. Fay Govan, Kitty Collinson, Gaby Joyce, Joseph Victor and George Pughe are also very much in evidence, and the ensembles and dresses are quite a grand feature of the show. The burglar scene was extremely well done.

Boots, The Chemists, 52, New-street; 275, Coventry-road; 167, Broad-street; 276, Soho-road; 100-101, Smallbrook-street; 266-268, Gooch-street; 89, Villa-road; 163-165, Bloomsbury-street; 459, Moseley-road; 141, Bristol-street; 1, High-street, Handsworth; 79, Digbeth, Aston Cross; 196, High-street, Harborne; 129, Alcester-road, Moseley; 576, Coventry-road; 129, High-street, King's Heath; 81, High-street, Erdington; Colmore-row and Bull-street; 56, Cape-hill, Smethwick; 58, Parade, Sutton Coldfield; 39, High-street, Bromsgrove.

BRISTOL.

THEATRE ROYAL.—P., Bristol Theatre, Ltd.; R. M., Mr. J. Windsor-Stevenson.—"Ashes of Love."

EMPIRE.—P., Bristol Empire, Ltd.; M. D., Mr. Harry Day; M., Mr. Coram Smart; A. M., Mr. Frank Riego; Mus. D., Mr. Geo. A. Main.—Mr. Lew Lake presents those clever revellers, Les Rouges et Noirs in "Splinters of 1921."

HIPPODROME.—M. D., Sir Oswald Stoll; M., Mr. S. Fortescue-Harrison; A. M., Mr. Edwd. Fryer; Mus. D., Mr. Howard W. Galpin.—Heading the bill here is George Bass, the popular comedian; Monsieur Alfonse Berg presents his sartorial novelty, "Fashions de Vogue"; Niblo and Doris give their merry cross-talk and burlesque; Corri and Cervi are seen in feats on the trapeze; and Dalmere's Table Circus, which includes fifty performers; Hinsle, the novelty comedy illusionist, assisted by Miss Gertie Rees, complete.

Boots, The Chemists, 9-10, Wine-street; 28, Castle-street; 78, Wells-road, Totterdown; 45, Gloucester-road, Bishopston; 161-163, East-street, Bedminster; 13, Queen's-road, Clifton.

BURNLEY.

EMPIRE.—P., Victoria Opera House Co., Ltd.; M. D., Mr. W. A. Buckstone.—J. Alexander's "Opera Singers"; D'Lnora and his harp; Wee George Beck, comedian; Harry Sylva, eccentric entertainer; Allan Hanbury, dame comedian; Jeanne Reynolds, songstress; Okayama Troupe, Japanese entertainers.

PALACE.—P., Burnley Palace and Hippodrome, Ltd.; R. M., Mr. A. Williams.—P. F. Shine, in "The Strength of the Navy"; Alice Craven, a Lancashire Lass; Witt and Stevens, entertainers; Ethel Castaldini, songster and personality; Musicus and his instruments; The Six Olracs, comedy acrobats.

VICTORIA.—P., Victoria Opera House Co., Ltd.; M. D., Mr. W. A. Buckstone.—The Denville Stock Company present, "The Maid of the Mill."

Boots, The Chemists, 90, St. James-street.

GLASGOW.

ALHAMBRA.—M. D., Messrs. Alfred Butt and R. H. Gillespie; G. M., Mr. E. W. Crossley Taylor; A. M., Mr. Fred A. Ferne; Mus. D., Mr. Arthur E. Godfrey.—Principal on the programme this week is Jennie Benson, the queen of revue, in "Slices of Life," including "Patches," "Whispering," and "Daydreams"; Stanley Logan and Mabel Green, with Edward Foster, in comedy sketch, "The Poor Rich"; Weaver Bros., the originators of the hand-saw music; Marie Ayling, in chic songs and dances; M. Gintaro, novelty juggler; Henry and Edgar Martell, creators of eccentricities; and the Original Heraldos, Danish acrobats.

COLISEUM.—P., Moss' Empires, Ltd.; R. M., Mr. L. Lewis; A. M., Mr. J. H. Cameron.—Harry Day's latest success in the way of revue, "Spangles," is being presented here, with George Clarke and Isabella Dillon in the star parts. The company also includes Messrs. Gerald Osborne, Walter Newman, and Frank Major; and Misses Norah Dwyer, Hilda Newsome, and Josie Howard. Special dances are contributed by Andree Claire and Pietro and Anna Cuka.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George Richardson; A. M., Mr. Henry L. Bell; M. D., Mr. Henry Farnier.—Ada Reeve, the famous musical-comedy artist; Wm. Burr and Daphne Hope, in a tabloid musical comedy, "Pharaoh," supported by Barry Linden and the Florida Quartet; Les Nosselas, in a Parisian novelty; Hal Wright, the burlesque comedian; the Three Arizonas, in a tomahawk juggling act; Hector and Lolletta, vocalists, comedians, and patterers; and Arthur and Lawrence Arnato, in a comedy salad with a musical dressing.

OLYMPIA.—L., Artists' Agency, Ltd.; R. M., Mr. David Bowie; Mus. D., Mr. John Henderson.—Jem Jessiman and his company, in an amusing sketch, "Homeward Bound"; Edie Haley, male impersonator; Anderson and Nash, comedy duo; Johnny Dundee, entertainer; Alice Wilson, chorus vocalist; George Clarkson, vocalist and dancer; and Colvin Brothers, equilibrists.

PAVILION, LTD.—M., Mr. J. Kirkpatrick; Mus. D., Mr. Ian Morgan.—Josephine Davies, the American comedienne, tops the bill here, and is giving her latest successes, assisted at the piano by George Welsh. Vine and Russell contribute a most enjoyable turn. The Two Rees score with a military scena. Bobby Kerrigan, the miniature messenger of mirth, provides lots of fun. Alf Sims, M.M., takes well as the elite comedian. The Langleys give a clever equilibrist and trapeze act. Eric Scott, entertainer at the piano, is a success.

Boots, The Chemists, 101-105, Sauchiehall-st.

KETTERING.

COLISEUM. — L., Messrs. Thompson Bros.; G. M., Mr. Arthur Thompson; S. M., Mr. T. Bennet; Mus. D., Mr. Wilf. Sturman.—Mr. B. Mainwaring Dunstan presents the musical production, "Oh, Sadie!" Eva Lenacre, comedienne; The Salisbury Glee Singers, Leslie Roy, Hope Wynne, and Jack Herbert.

Boots, The Chemists, 31-32, Market-place.

LEEDS.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Jos. Nelson; Mus. D., Mr. Sam Ambler.—A capital programme is headed by "The Midnight Frolics," a miniature revue, in which Tommy Mostol scores well as principal comedian, and is well supported by Gwynneth Keys, Jack Leopold, Albert Schafer, and The Exquisite Eight. Others contributing are Harry Herbert, comedian; Winifred Ward, the Immaculate Boy; Fyne and Hurley, burlesque comedians; and Peter Bernard, the monarch of ragtime.

GRAND.—P., The Theatre and Opera House Co. (Leeds), Ltd.; R. M., Mr. Wynn-Miller; Mus. D., Mr. R. W. Watt.—"Billeted" is presented by Miss Mona Glyn's company. Miss Glyn and Mr. Alan Dene as Betty and Peter Taradine, are prominent in a good cast.

HIPPODROME.—P., The Variety Theatre Controlling Co.; R. M., Mr. Bertram J. Brown; Mus. D., Mr. Herbert W. Lister.—The Wylie Tate production, "The Follies of 1921," has scored a distinct success here, and the bookings for the second week are excellent.

QUEEN'S.—M. D., Mr. R. Woodthorp Stead; R. M., Mr. G. W. Ashton.—Mr. Joe Fawcett presents "The Moon Maiden," with Marie O'Brien in the title-rôle. A strong cast includes Billy Wallace and Terry Sims.

ROYAL.—M. D., Mr. Francis Laidler; R. M., Mr. Jos. Hindle; Mus. D., Mr. Thos. Ccomer.—Chas. Ed. Clarkson presents "Hello! Blackpool," with specialities by Chas. Regan, Smith and Johnson, Jack Stanford, and Victoria Driscol.

VARIETIES.—M. D., Mr. R. Woodthorp Stead; R. M., Mr. Sam Jones.—Frank Reynard, comedian, tops a good variety bill, which includes Riskit and Betty, Jack Tarr, Ada Durham, Dolce Cariello, Wynfords, and White and Pike.

Boots, The Chemists, 7-9, Bond-street; 112-114, Briggate; 29, Boar-lane.

LIVERPOOL.

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Herbert M. King; Mus. D., Mr. Sam Hague.—"Are You a Mason?" presented by Charles H. Williams's capital company, is the attraction here this week.

EMPIRE.—P., Moss' Empires, Ltd.; L. & M., Mr. George Manners; Mus. D., Mr. Felix Arthur.—Here we are having a capital presentation by Wylie and Tate's company of "Mr. Manhattan," which is affording great satisfaction. Fred Duprez handles his original part with rare skill; Mr. Robert Cunningham is again Ugo Casaro; and Jean Allistone proves a strong supporter with her Lolotte. Also in the cast are Maudie Olmar, Marie Brett, Eddie Jaye, Cedric Percival, Florance Mathews, Will Hindson, Ladas Ismay, Pat Williams, and Tom Redwood. The Wylie-Tate chorus and orchestra are under the direction of Mr. H. H. Shaw.

D., Mr. Frank Stokes.—Prominent here is Odiva, an expert swimmer, who gives an interesting exhibition with sea lions. Morny Cash, a great favourte on Merseyside, brings new songs; the Werds Bros. are excellent comedy acrobats; Frank Powell is an amusing patter comedian; the Joannys present a clever shadowgraph turn; Dainty Doris sings and dances neatly; and Leslie, Stanley, and Edgar are also in the bill with their smart act.

HIPPODROME. — M. D., Mr. Charles Gulliver; M. & L., Mr. E. W. James; Mus. D., Mr. Frank Stokes.—Prominent here is Odiva, an expert swimmer, who gives an interesting exhibition with sea lions. Morny Cash, a great favourte on Merseyside, brings new songs; the Werds Bros. are excellent comedy acrobats; Frank Powell is an amusing patter comedian; the Joannys present a clever shadowgraph turn; Dainty Doris sings and dances neatly; and Leslie, Stanley, and Edgar are also in the bill with their smart act.

OLYMPIA. — P., Moss' Empires, Ltd.; M. & L., Mr. Pierre Cohen; Mus. D., Mr. Albert Moore.—An all-star bill is being submitted this week. Foremost are the talented trio, W. H. Squire, Lily Fairney, and Auriol Jones, whose musical performance always proves a great treat. Then come Manny and Roberts, the lively messenger boys; Du Calion, with his screamingly funny ladder act; Kiddy Kennedy, a smart little artist, with many amusing movements; Percy Athos, Gertrude Jackson, and Edythe Leroy, whose clever acrobatic dancing and trick skating earn for them cordial applause; Gus Fowler, "the watch king"; George Hoy, comedian; and Lole and Her, in comedy musical act.

PAVILION.—P., Messrs. W. H. Broadhead & Son; R. M., Mr. Henry Hearn; Mus. D. Mr. Harry Walker.—The visits of the Raynor Repertory Dramatic Company to this theatre are always welcomed, and good business is generally done. On Monday evening the stay opened with "Moths," in which were successfully prominent Miss Daisy Mitchell (Fuchia Leach), Miss Laura Tully (Lady Dolly), Mr. John Blake (Prince Zouroff), Miss Morton-Powell (Duchess), and Mr. Algernon J. Hicks (Lord Jura). On other evenings of the week were given "The Bauble Shop," "Still Waters Run Deep," and "Nell Gwynne." Also in Mr. Raynor's company are Messrs. T. Renaud Lockwood, J. G. Maine, H. Kenneth Barton, William Myers, and Miss Isla Garnet-Vayne.

PLAYHOUSE.—P., Liverpool Repertory Theatre Co., Ltd.; L. & M., Mr. A. S. Pigott; Mus. D., Mr. Joseph Smith.—The run of "The Liars" will end this week, and on Monday "Abraham Lincoln" will occupy the stage for a short season, the Birmingham Repertory Company making their annual visit.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. John Hitchins; Mus. D., Mr. George Dibbert.—In an all-round good programme here this week are Joe Mangin and Syd Kerbal, comedians; Jack Boot, comedian; Lewis's mannikins; the Seven Gulliver Girls, acrobats; Olive Esme, comedienne; Archie McIvor and Harold Scott, dancers; and the Elmar Trio, in a smart and artistic entertainment.

Boots, The Chemists, Boots' Corner, Church-street; 11-13, London-road; 1, Leece-street; 203, Scotland-road; 8, West Derby-road; 233-235, Park-road; 113, Lodge-lane; 79, Wavertree-road; Prudential-buildings, 38, Dale-street; 45-47, Lord-street; 45, Walton Vale, Aintree; 383, Smithdown-road; 116, St. Mary's-road, Garston; 53-55, Seaforth-road; 111-113, County-road, Walton; 66-68, Southroad, Waterloo; 51, Stanley-road, Bootle.

MANCHESTER.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. A. C. Duncan; M. C., Mr. R. Hardwick.—Excellent turns here are the Marie Novello Trio, Marcelle and his sealion partner, and the charming Anglo-French comedienne, M'lita Dolores, supplemented by the clever acts of Power and Bendon, mending a door; Christopher and Columbus, discoverers of laughter; Mullaney Bros., comedians and dancers; Clifford and Grey, hoop jugglers; and Bond Rowell, versatile artist.

HIPPODROME.—M. D., Sir Oswald Stoll; M., Mr. Bertram Iles; Asst. M., Mr. F. C. Brooks; Advt. M., Mr. D. Forbes Winslow; Mus. D., Mr. W. Hague.—Ella Retford and George Mozart are to the front here in an all-round good programme, which also includes Gwladys Hay-Dillon, the English soprano; Bruce Green, dame comedian; the Five Bombays; Edis and Forbes; and Val Vett, the rag-time, rag-picking rag-painter.

HULME HIPPODROME.—P., Messrs. Broadhead and Son; G. M., Mr. H. Winstanley; R. M., Mr. H. Hearn; A. M., Mr. Harry Boyle; Mus. D., Mr. Ed. Jones.—As usual, an attractive programme is provided here.

KING'S, LONGSIGHT.—P., Messrs. Broadhead and Son; A. M., Mr. George Steel; M. C., Mr. J. Hartley.—The popular entertainer, Dr. Walford Bodie, is giving an attractive and lengthy show here this week, and big audiences are appreciating the extraordinary interest and humour.

PALACE.—M. D., Mr. Alan Young; M. & Sec., Mr. Jesse Hewitt; Asst. M., Mr. Wm. Taylor; Mus. D., Mr. T. Wrathmall.—"Don Carlos," an intensely dramatic playlet, is well played here by that fine actor, Maurice Moscovitch, and a capable company. Other attractions are Talbot O'Farrell, the popular Irish entertainer; Les Trombetta; Walton and Lester; Lowdini; Takio and Koma Namba; and Annie Rooney, the laughing comedienne.

ROYAL OSBORNE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Jas. Brearley; M. C., Mr. Chas. Wright.—Mr. Tom Vernon's "Cabaret Nights" is proving a sound attraction here. It is a bright and vivacious show, and a powerful cast includes Tom Fox and Fred Corney, a pair of very able comedians; Cliffe Dacre; Charles French; and the Casino troupe of dancers; with a full chorus and orchestra under the direction of Charles Kitchen.

Boots, The Chemists, 15-19, St. Ann-street, St. Ann's-square; 48 and 50, Oldham-street; 14-16, Cavendish-street, Stretford-road; 77, Downing-street; 105, Market-street; 1, Oxford-street; 8b, Alexandra-road, Moss Side; 688a, Rochdale-road; 107, Stockport-road; 61 and 65-67, Wilmslow-road, Rusholme; 95-97, Regent-road, Salford; 277-279, Chapel-street, Salford; 690, Stockport-road; 81-83, Piccadilly; 285, Oxford-road; 597, Cheetham-hill-road; 191, Broad-street, Pendleton; 105, Stockport-road; 398 Great Cheetham-street East; 124-6, Ashton Old-road; 6, Victoria Station-Approach; 29, Barlow Moor-road, Chorlton-cum-Hardy; 1137, Chester-road, Stretford; 39, Market-street; 864, Chester-road, Gorse-hill, Stretford; 310, Stretford-road; 191, Eccles New-road, Salford; 404, Regent-road, Salford; 268, Waterloo-road, Hightown.

MIDDLESBROUGH.

EMPIRE.—P., The Empire Palace of Varieties (Middlesbrough), Ltd.; M. D., Mr. William Bastiman; A. M., Mr. Gerald Spencer; Mus. D., Mr. Greenfield.—Joe Morrison and company are presenting the second edition of the musical comedy, "The Dream Girl," here this week. The cast includes Randolph Sutton, a clever light comedian; Billy Rowland and Maisie Terries. Specialities are given by Whitmore and Le Garde, Six Verona Girls, and the Big Brass Six.

HIPPODROME.—P., North of England Cinema Co.; G. M., Mr. W. S. Gibson; A. M., Mr. Frank E. Parker; Mus. D., Mr. H. J. Waldron.—Excellent variety items are provided here by the Two Australians, who entertain the audience with their repertoire of humour and harmony. Pictures complete.

Boots, The Chemists, 17, Corporation-road.

MORECAMBE.

ROYALTY THEATRE.—Sec. & M., Mr. F. Morphet.—Mr. Frank Forbes-Robertson and Company in "Mice and Men" and "The Passing of the Third Floor Back" are here this week.

TOWER.—G. M., Mr. H. R. V. Addenbrooke.—Florrie Ford, The MacGregors, Gwen Stracey, Dario and Miss Marie Esme, Percy Val, Campbell and Scott, Duncan's Colts.

RAMSGATE.

PALACE THEATRE.—Under the direction of the freeholder, Mrs. Reeve Sanger; R. M., Miss L. M. Bridges; M. D., Mr. A. Williamson.—Mr. Hamilton Stewart and Miss A. Bruce Joy are presenting "The Prince Chap."

Boots, The Chemists, 20-24, Harbour-st.

ROCHDALE.

EMPIRE HALL.—P., Jackson's Amusements, Ltd.; M., Mr. Albert Jones.—Robinson and Machen, in a vocal comedy act, provide capital varieties twice nightly, and some excellent pictures are shown.

THEATRE ROYAL.—P., The Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; G. M., Mr. Otto C. Culling; R. M., Mr. Norman M. Robinson.—Miss Hero Hathaway and Mr. Vivian A. Baron began the third week of their repertoire season on Monday. This week's plays are "Captain Swift," "The Manxman" and "Camille."

ROYAL HIPPODROME.—P., Jackson's Amusements, Ltd.; M., Mr. Jas. Jackson.—Two crowded houses welcomed the revue, "Oh, Laugh!" on Monday night, and thoroughly enjoyed a good show.

Boots, The Chemists, 42, Drake-street; 59-61, Yorkshire-street.

SCARBOROUGH.

GRAND OPERA HOUSE.—P., Empire (Wakefield), Ltd.; M., Mr. G. H. Hawkins.—Mr. H. V. Neilford's company with the comedy, "The Romantic Age," by A. A. Milne.

THEATRE ROYAL.—L. & M., Mr. Matthew Glenville.—This week "Pimple" himself in his latest success, "Fourteen Days' C.B.," including Joe Evans, and strong programme of variety artists.

Boots, The Chemists, 1, St. Nicholas-street and 18, Newborough.

STOCKTON.

GRAND THEATRE.—P., Mr. J. Grantham; M., Mr. G. H. Rennie; M. D., Mr. Greenfield.—"Little Steaks," revue, featuring Betty Le Mour and Percy Maurice.

HIPPODROME.—P., North-E. Entertainments, Ltd.; M., Mr. H. B. Metcalfe; S., Mr. G. V. Stainton; M. D., Mr. P. Ferri.—Mr. Allington Charsley is presenting the kitchen scene from "Martha," in which several principals of his opera company appear. Other turns: Frank Le Dent, juggler; The Musical Burglars; Violet Hanbury, soprano; Harry Harvey, Tyneside comedian; Lee Ness, novelty entertainer; Eight Luhanna Ladies, in "Frolics of a Pierrot."

Boots, The Chemists, 104-105, High-street.

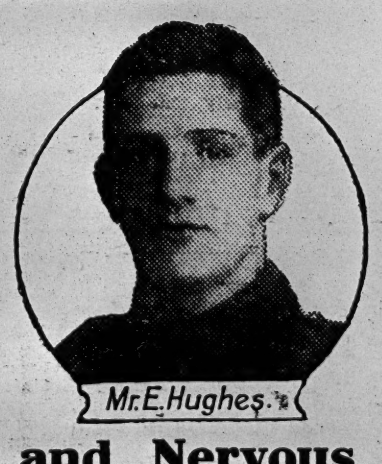
SWINDON.

EMPIRE.—P., The Wiltshire Entertainments Co., Ltd.; M. D., Mr. Alfred Manners; R. M., Mr. Alfred Manners, junr.; Mus. D., Mr. Oswald Bentley.—Mrs. Kimberley's and Frank Liston's Co., in "Tatters," is here on another visit, with little Gladys Warland in the title-rôle.

Boots, The Chemists, 27-28, Bridge-st.

Indigestion and Sleeplessness

Ex-Service Man Finds New Strength and Splendid Fitness in Dr. Cassell's Tablets.



Mr. EVAN HUGHES, 37, James Street, Wrexham, says: "Dr. Cassell's Tablets cured me when nothing else had any effect. I was on active service when I first fell ill with neurasthenia and had to go into hospital. I was terribly weak and nervous—so nervous in fact, that I would jump at a sound. I couldn't sleep either, but used to lie tossing in bed for hours on end. Appetite I had none. I never wanted to eat, and in consequence lost flesh badly. Always I was low spirited, afraid almost to be left alone, and a hopeless depression seemed to take all life and spirit out of me.

"I was invalided home finally and demobilised, a complete nervous wreck. I tried all sorts of so-called remedies, but nothing did the slightest good till at last I got Dr. Cassell's Tablets. After only a few doses I felt ever so much better, and very soon I was cured. At the present time I am in splendid health."

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DAN ROLYAT
Supported by CLARICE & RENE CHESNEY
In New Scena, "A DRESSED UP AFFAIR."
Next Week, MANCHESTER

CHICK FARR
Coms.:—REEVES & LAMPORT.

HOWARD ROGERS
JUST HIMSELF.
PALACE, DOUGLAS. Next, THE METROPOLITAN
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GRAND REVIVAL OF **SALLY IN OUR ALLEY**
By DORA HAMMERSLEY, CHARLES KEAN & CO.
This Celebrated Sketch by JOHN LAWSON ran 9 weeks at the Oxford, and will be re-produced on the same lavish scale at KENNINGTON THEATRE, JULY 4.
All Coms.—99, Mount Street, Grosvenor Square, W.

NEXT WEEK'S CALLS.

MONDAY, JULY 4, 1921.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR JULY 25 NOW DUE.

ALBANY WARD THEATRES, LTD.

Rehearsal at all theatres at 1 p.m. All artists must attend.

SALISBURY PALACE.—Linga Singh, Betty and Billy Burne, Capt. Bert Riego, Mario Lorenzi.

WEYMOUTH JUBILEE HALL.—The Six Bros. Luck present "What Next."

YEOVIL PALACE.—Walter O'Brian, Stella Magni and Partner.

HARRY BAWN CIRCUIT.

EDMONTON EMPIRE (rehearsal, 4).—Fred Karno's "Mumming Birds," Jack Smiles, the Cymraes, Norman Court, Millie Maude, and company as booked.

RAMSGATE PAVILION (rehearsal, 1).—Sadie Vone Trio and company as booked.

BOSTOCK TOUR.

IPSWICH HIPPODROME (rehearsal, 2).—Fred Collins presents "Keep Guessing" Revue.

NORWICH HIPPODROME (rehearsal at 2 p.m.).—Rupert Ingalese and Co., Ernie Roma, Two Californians, Daisie Morell,

RAYMOND HUGE SUCCESS NEW SHOW.

Billy Matchett, Harry Leolin, Selig and Hart.

NORWICH THEATRE ROYAL.—Carlton Wallace's Repertoire Co.

PAISLEY RINK PALACE (rehearsal, 12).—Claire Trio, Grant and Lynn.

LONDON SYNDICATE HALLS.

(See Page 19.)

LONDON THEATRES OF VARIETIES, LTD.

CAMBERWELL PALACE (rehearsal, 12).—Douglas and Jones, O'Neil and Thayer, Esta Stella, Gus Harris, Doris Ashton, Bergonzi, Ringle Brothers, Gladiators.

CLAPHAM GRAND (rehearsal, 12).—Jack Waller's revue, "Stock Pot," Dora Dare, Harry Hemsley.

COLLINS'S MUSIC HALL (rehearsal, 12).—The Grumblers, Chas. Whittle, Bromley Carter.

CROYDON EMPIRE (rehearsal, 12).—Gould's Enterprises, Ltd., present "The Circus Queen."

HAMMERSMITH PALACE (rehearsal, 12).—T. E. Dunville, Zetta Mor, Harry Bedford, Felice Delia.

HOLBORN EMPIRE (rehearsal, 12).—Mary Mayfren and Co., Frank E. Franks, Velia and Amadis, Sisters Jensen, Eddy Reed.

ILFORD HIPPODROME (rehearsal, 12).—Jack and Evelyn, Clark and Ritchie, Dainty Danes, Fred Russell, Jock Mills, Beryl Riggs, Spence and Jocelyn, Three Laurels.

ISLINGTON EMPIRE (rehearsal, 12).—Peter Pariss, Terry's Juveniles, Jay Whidden, Harry Claff and Partner.

KILBURN EMPIRE (rehearsal, 12).—Mayne and Sheridan, A. Jacobsen, Geo. D'Olbert, Ethel Leslie.

LEWISHAM HIPPODROME (rehearsal, 12).—Ernest Hastings, Nellie Wigley, Ger-

RAYMOND HUGE SUCCESS NEW SHOW.

tie Hall, Jock McKay, Clark and West, Chilton, Foster and Ninon.

PALLADIUM (rehearsal, 11).—Gertie Gitana, Liane D'Eve, Doris and Ivy Lee, Real McKays, Horace Jones and Partner, La Veen and Cross, Andrea and Theo, A. C. Astor.

POPLAR HIPPODROME (rehearsal, 12). — Daisy Dormer, Clark and Ritchie, Maggie Benson, Young and Bernhardt, Rosinios.

PUTNEY HIPPODROME (rehearsal, 12).—Victoria Monks, Will Collinson and Co., Marie Kendall, Jay Whidden, Drienne and Rene, Ivor Vinton.

SHOREDITCH OLYMPIA (rehearsal, 12).—Versatile Three, Daisy Dormer, Dan Whitley, Mlle. Dumorski, Tony Raglan, Ina Hill.

WILLESDEN HIPPODROME (rehearsal, 12).—Albert Chevalier and Co. in "My Old Dutch."

WOOLWICH HIPPODROME (rehearsal, 12). — Poluskis, Daisy Taylor, Terry Twins, Fred Keeton, Alice Hollander, Lloyd and Montrose.

MACNAGHTEN TOUR.

Rehearsal at all halls at 12 o'clock.

BLACKBURN.—Zellini, Billy Sunday, Goodfellow and Gregson, "Beauty," Varney and Butt, Brothers Obo, Victory Girls.

BRADFORD.—Kisbey, Stanley Deane, Jane Croft, O'Meara and Mayson, Corri and Cervi, Gordon Inglis Duo, and company as booked.

BURNLEY.—Scott Sanders, Takio, the Anserouls, Fred Hutchings, Empire Operatic Quartette, the Dingleys.

CARLISLE.—Frank Whitman, Charles Norton, Edward Victor, Billy Hale, Bros. De Wynne, Lawrence Wright Ensemble, William Heughan.

HALIFAX.—Oreste, Norman White, Mafuziang Manchu Troupe, Frank Preston,

RAYMOND HUGE SUCCESS NEW SHOW.

A Memory of France, W. G. Watts, Lombard Troupe.

HUDDERSFIELD.—"It."

LEICESTER.—Company as booked.

SOUTHAMPTON.—Renee and Godfrey, Lucan and McShane, Mason and Bart, Adams Duo, Sisters McLean, Bert Maddison, Boon Boys and Doris.

WARRINGTON.—"She Slipped."

MOSS' EMPIRES, LTD.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Harry Day presents "Spangles."

BIRMINGHAM GRAND (rehearsal, 1).—Jack Barty, Fred Curran, Fayre Four, Dennis Neilson Terry and Co., Nervo and Knox, Witt and Stevens, Mazuz and Mazette.

BIRMINGHAM SUMMER HILL PALACE (rehearsal, 12).—Clark and Brenton, Frances Kinders, Billy Sherlock, Albert Wyndham.

BRADFORD ALHAMBRA (rehearsal, 12.15).—Mart and Pep, Arthur and Lawrence Anarto, Winifred Ward, Elsie Southgate, Mike S. Whallen, Jack Pleasants.

CARDIFF EMPIRE (rehearsal, 1).—Johnson Clark, Harry Taft, Felovis, Scott and Whaley, Duncan and Godfrey, Dolly Elsworthy, Karyl Norman.

EDINBURGH EMPIRE (rehearsal, 1).—Wal Langtry, George Calver, Harry Wel-

RAYMOND HUGE SUCCESS NEW SHOW.

don, Marcelle and Partner, The Marvellous Poppescu, Violet King, Hector and Lollette.

FINSBURY PARK EMPIRE (rehearsal, 1).—Geerts Bros., Martini, Talbot O'Farrell, Connie Browning, Herbert Clifton, Princess Wah-Letka, Broughton and Creedon.

GATESHEAD EMPIRE (rehearsal, 1).—Vokes and Den, Manuel Vega, Battle Quartette, and pictures.

GLASGOW ALHAMBRA (rehearsal, 11).—Godfrey Tearle and Co., Kirkby and Hudson, Haru Onuki, Chic Farr, Arthur Ferris, Paul Stephens, The Joannys.

GLASGOW COLISEUM (rehearsal, 11).—Sammy Shields, Osborne and Perryer, Penrose and Whitlock, Charles Austin, Jen Latona, Three Ernests, Stan Kavanagh and Co.

GLASGOW EMPIRE (rehearsal, 1).—The Wylie-Tate production, "Mr. Manhattan." Cast includes Fred Duprez.

HANLEY GRAND THEATRE (rehearsal, 12).—Dene Dunlop, The Vennicourts, Wilson Hallett, Pimple and Co., May Sherrard, Dario and Marie Esme, Rich and Galvin.

HULL PALACE (rehearsal, 1).—Harry Herbert, P. T. Selbit's "Sawing Thro' A Woman," Albert Vivian, Peake and Co., Cooper and Lait, The Flemings, Sparkling Mozelles, Hal Wright.

LEEDS EMPIRE (rehearsal, 1).—Hal Bert, Kiddy Kennedy, King and Benson, Fred Kitchen, Russell Carr, Takeo and Koma Namba, Wisto and Whyse.

LIVERPOOL EMPIRE (rehearsal, 1).—Harry Day presents "Patches."

LIVERPOOL OLYMPIA (rehearsal, 1).—Power and Bendon, The Three Arizonas,

RAYMOND HUGE SUCCESS NEW SHOW.

Four Charltons, Hall and Neil, Bert Terrell, Ada Reeve, Lucille Benstead.

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires present the Wylie-Tate production, "The Peep-Show."

NEWCASTLE EMPIRE (rehearsal, 1).—Adam Tomlinson, We Three, Iizuka and Partner, Burr and Hope, Fred Karno's "French Beans."

NEW CROSS EMPIRE (rehearsal, 1).—Naughton and Gold, Vernon Watson, T. Elder Hearn, Weaver Bros., Harry and Dennis Du-For, The Mongadors, Charlie Rich.

NEWPORT EMPIRE (rehearsal, 1).—Holden and Graham, Florence Yaymen, J. W. Rickaby, Lloyd Chandos, Harry Marlow, Hunter and Bob, Orpheus.

NOTTINGHAM EMPIRE (rehearsal, 1).—Franco Piper, May Henderson, Lauri Howard, Rich Hayes, Fyne and Hurley, "The Monks of St. Bernard," Wm. Utteridge presents "The Act Beautiful."

PRESTON EMPIRE (rehearsal, 11).—Olivette, Jephson and Du Barri, Billy Merson, Togan and Geneva, Rolf Slater, Rosie Reys, The Stellios.

SALFORD PALACE THEATRE (rehearsal, 1).—André Charlot's revue, "Bran Pie." Cast includes The Two Bobs.

SHEFFIELD EMPIRE (rehearsal, 1).—Cornalla and Eddie, The Three Neslos, Madam Walker's Juveniles, Cycling Brunettes, Harry Ford, Lily Morris, G. H. Lolletta.

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Herbert Lee, Wyn and Ivy, Joseph Cheetham, Margaret McKee, Two Ascots, Nellie Wallace, The Flemings, Marie Blanche and Ivy St. Helier.

SOUTH SHIELDS EMPIRE (rehearsal, 1).—Robb Wilton, Hilda Glyder, Roxy La Rocca, Ray Wallace, A. D. Robbins, Joe Dixon.

STRATFORD EMPIRE (rehearsal, 1).—George Wilbey, Percy Honri, Yvette Rugel,

RAYMOND HUGE SUCCESS NEW SHOW.

Les Tumilet, Gus Fowler, Ted Marcel, Van Dock, Vivian Foster.

SUNDERLAND EMPIRE (rehearsal, 1).—Messrs. Wylie-Tate present "The Passing Show of 1921."

SWANSEA EMPIRE (rehearsal, 2).—Ethel Bull, Katrina and Joan, Madam Dalmere's Table Circus, Tucker, Du Calion, Scot Gibson, Peter Bernard.

VICTORIA PALACE (rehearsal, 11.30).—Bert Coote and Co., G. S. Melvin, Noni and Partner, Dorothy Varick, Edwin Lawrence, Marjorie Fulton, Five Whartons, Eddie Gray.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—O'Gorman Brothers, Hart and O'Brian, and pictures.

STOLL TOUR.

(See page 19.)

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—Harry Leybourne, Derra de Moroda, Dave D'Arcy, Sam Barton, Lorna and Toots Pounds, Syd Moorhouse, O'Wray and O'Dare.

BRIGHTON HIPPODROME (rehearsal, 12).—"The Garden of Allah."

LEEDS HIPPODROME (rehearsal, 12).—Chas. Grantley, Effie Mann, Marcus, Harry Day's "Jollities."

LIVERPOOL HIPPODROME (rehearsal, 12).—Lew Lake's "Les Rouge et Noirs," in "Splinters of 1921."

MANCHESTER PALACE (rehearsal, 11).—"The Follies of 1921."

NEWCASTLE HIPPODROME (rehearsal, 12).—Maisie Ayling, Novelty Clintons, Elida Morris, Luvaun, Arthur Prince, Armstrong and Howarth, Pasquali Bros.

PARIS ALHAMBRA.—Period comencing July 1, 1921.:—Oswald Bemand, Eddie Brown, Olga Morselli, Walkowsky Troupe, Jack Birchley, Yong Wong Troupe, The Vedras, Gaston Palmer, Fanellas, Sergi.

PORTSMOUTH HIPPODROME (rehearsal, 1).—Maggie Clifton and Partner, Dick Henderson, Nathano Bros., M'lita Dolores, Les Trombettas, Hedges Bros. and Jacobsen, Billie Reeves.

SHEFFIELD HIPPODROME (rehearsal, 12).—Kranton, Lowdini, Victoria Carmen, Audrey Knight, Stanley Logan and Co., Morny Cash, Werde Bros.

SOUTHAMPTON HIPPODROME (rehearsal, 12.30). — Alexandre, Foster Kershaw, Imperial Trio, Sam Mayo, Marie Lloyd, Geo. Murphy, Niobe.

SOUTHEND HIPPODROME (rehearsal, 12.30).—"Reflections."

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—Dale and Mirette, Billy Bennett, Theo. Ward, Anita Hayes, Odiva and Seals, Teddy Steam, Walton and Lester.

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—Mr. Joe Morrison presents "The Dream Girl."

ALDERSHOT (ALFRED BERT'S MILITARY HALLS) (rehearsal, 2.30).—Sisters French, Godfrey and Benson, Anglo-Indian Duo, Scholey and Scholey, Will Hallett, Olive Hayden, Charles Bondon, Dan Polo, Cissie La-Don, Ford and Russell.

ATTERCLIFFE, SHEFFIELD, PALACE OF VARIETIES (rehearsal, 1).—Rene and Assistant, Simmo Pegonie, Millie and Gordon Trio, Tenan, Surprise Quartette, Trever and Ware.

ASTON HIPPODROME (rehearsal, 12).—Geo. Anthony's revue, "Wobble."

AYR PAVILION (rehearsal, 1).—Miss Florrie Forde, Lieut. Gordon, Fred Fitzroy, Pharos, George Young, Little Alberta.

COVENTRY HIPPODROME (rehearsal, 1).—Vincent Lawson and company, 4 Julians, Les Zasmas, Fred Holt, Lily Denville, Billy and Doris Harley, Harris Family.

DUNDEE KING'S THEATRE (rehearsal, 12).—Crosland's Melody Makers, Charles and Carrie Kasrac, Tom E. Hood, Two Meurs, Bobbie Kerrigan, the Doves, Barbe and Barbette.

GLASGOW PAVILION (rehearsal, 11).—Arthur Gallimore presents revue, "Ship Ahoy!"

KINGSTON EMPIRE (rehearsal, 12.30).—Messrs. Murray Dawe and Davies present "The Whirligig."

LLANDUDNO PALLADIUM (rehearsal, 10.30).—Fugi Family, 3 Van Dammes, Phyllis Hope, Tom Pott, Campbell and Scott, Sinclaris and Dalva:

LONDON GRANVILLE, WALHAM GREEN (rehearsal, 12).—The Royal Syndicate's musical revue, "A Trip to Paris."

LONDON MUSIC HALL (SHOREDITCH EMPIRE).—The Piccadillians, Erbert presents "The Ould Boatman," The Okayma Japanese, George Rymer, The Melfords, Ben Said, Edwards and Clare, Pauline Travis.

NORTHAMPTON NEW THEATRE (rehearsal, 12).—Midnight Frolics, Dorothy Arnold, La Fleche, Romani, Frank and George.

PENGE EMPIRE (rehearsal, 12).—Martin Henry's company, "Mr. Wu."

PETERBORO' THEATRE ROYAL AND EMPIRE (rehearsal, 1).—The Martinis, Cooke, Mortimer and Harvey, Ninette, Jack Blair, Elsie Carlisle, Ernie Ream.

STOCKPORT HIPPODROME (rehearsal, 1).—Dan Roylat and Co., Annie Rooney, the Lovick Jewels, Frankie Pyne, J. P. Ling, Agnes York, Cinque and Valet.

Donald and Carson.

Those Scottish favourites, Donald and Carson, returned to London last week, making their reappearance in town at New Cross, where they were given a hearty welcome, their comedy skit, "The Stable Boy," being a big hit. They have, we hear, a new show in preparation, which will be produced shortly. The popular couple have been engaged for panto. for this season and next by Messrs. Howard and Wyndham.

Marion Vallance.

Another artist who scored heavily at the New Cross Empire last week was Marion Vallance, who rendered some Scottish ballads in delightful fashion.

Maskelyne's New Programme.

There is an almost complete change of programme at Maskelyne's Theatre this week. Okito, the Chinese conjurer, returns for a brief season and shows fresh specimens of his fascinating wizardry from the East. Anders, an original entertainer, Argo, who gives clever imitations of animals, birds, machinery and musical instruments, and Prince Tokio, who has a wonderful head for balancing unusual objects, are also in the programme. Captain Clive Maskelyne will retain "The Spirits are Here," which was recently reintroduced, for another week or two owing to its success, while Warwick Pryce with his piano and Allan Shaw, the gifted coin manipulator, are other favourites.

THE GOOD OLD ANNUAL.

LEICESTER PALACE AND FLORAL HALL STAFFS' OUTING.

The annual outing of the Palace and Floral Hall staffs took place on Sunday, June 19, when a happy party, numbering nearly 100, left the Palace Theatre at 10 a.m. in four motor char-a-bancs for a delightful drive to Longcliffe, through Charnwood Forest. An alfresco lunch was partaken of at Groby Pool, followed by a delightful drive to Longcliffe Cottage, which was reached by 12 noon, the guests then sitting down to an excellent dinner. Then it was liberty for all until 4.30, the time arranged for tea. The woods, looking at their best, were much admired, and swings and agmes provided attraction for those to whom the sylvan beauties did not so strong appeal.

After tea Mr. John Lowe, who has been musical director of the Leicester Palace almost from its opening, proposed a vote of thanks to Sir Oswald Stoll and his manager, Mr. Trueman Towers, and success to the Palace and Floral Hall and all concerned. Very few houses, said Mr. Lowe, in the variety world could show so many employees with so long a period of service. Mr. Trueman Towers, replying on behalf of Sir Oswald Stoll and himself, expressed the great pleasure he felt that they were, for the sixth year since he had been in Leicester, united together in such a happy and enjoyable day. Mr. Towers fully endorsed what Mr. Lowe had said as to the relationship of the management and staff, and said that one of the most vital needs of the present day was the realisation of the interdependence of employer and employees. Each required the other, and he thought that one of the reasons for the smoothness with which things worked at the Palace and Floral Hall was that the staff realised that they were part—and a responsible part—of the whole scheme.

He proposed a vote of thanks to the friends who had kindly contributed to the expenses of the outing, and to Mr. Fassett, who had generously provided the whole of the prizes for the sports.

Sports then took place, and were keenly contested and much enjoyed. The prizes were distributed by Mrs. Trueman Towers and Mr. Fassett. Then came the drive home through Swithland, the Palace being reached by 9.45, after what was voted to have been one of the most enjoyable outings the staff had ever participated in.

THE REVELRY CO. AT KINGSTON.

Messrs. Cecil Ward and Tom Wright are presenting again this summer their Revelry company at the Sun Gardens, Kingston-on-Thames, with old and new favourites, and the excellent entertainment proferred is drawing a goodly number of well-pleased patrons. After a bright opening chorus, on the occasion of a visit the other evening, came a droll trio, "Our Village"; Miss Gwen Potts, a pleasing contralto vocalist, sang "My Prayer for You" and "The Glory of the Sea," meeting with an excellent reception; Miss Olgna Hicks, a lively young soubrette, was well applauded in "Grieving for You" and "I Never Worry About the Morning"; Mr. Tom Wright, an old favourite, caused the heartiest of laughter by his clever dude impersonations in "I'm Sammy, Captain Sammy," and "Nicholas the Nut"; Mr. Arthur Strong's clear tenor voice was heard to advantage with "The Song that Makes You Mine" and "Come Into the Garden, Maud"; and the first half of the programme concluded with a laughable burlesque sketch by the whole of the company, entitled "Macaroni's Wireless." After the interval Mr. Cecil Ward, the popular entertainer, who is a warm favourite with Kingstonites, gave a black-faced number and a sentimental ditty with equal success; and Mr. Billy Vaughan, the accompanist, then "obliged" at the piano with a couple of well-rendered pieces. The pleasant evening's entertainment concluded with "The Old Music Hall," a highly diverting and capitally played burlesque, in which a sister turn, a patter duo, a double-voiced vocalist, and a pathetic melodramatic sketch were very humorously treated. Each Wednesday evening Messrs. Ward and Wright arrange for a special attraction, to-night's being Tom Mackney and company, in a sketch.

THE UNCOMPARABLE

EDDIE GRAY

VICTORIA PALACE.

With PALLADIUM, HOLBORN and KILBURN to follow.
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Vacant JULY 25th.
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Sole Booking Representative for Palace Theatre, London, W.

"A TRIP TO PARIS."

New edition of musical revue, in five scenes, written and arranged by Messrs. William Revill and Lionel Mart, Produced at the Elephant and Castle Theatre, on June 27.

"A Trip to Paris," which has been rewritten and provided with new numbers, dances, and ensembles, arranged by M. Elias B. Seener, was heartily welcomed on Monday by a large house. The piece has also been re-cast, with the exception M. Seener, who still is happily at service for the part of the excitable French railway-station official.

In the new version, we are introduced to Sir Hyam Rich, his family, and servants. Sir Hyam, having had the title of "Napoleon of Finance" conferred on him by the Press, and being excessively rich, is determined to "do" the sights of Paris. Many amusing scenes occur in the course of the story, notably when the opulent Baronet conducts a lively brass band in the Champs Elysees. In the final scene in the Cabaret de la Bal Tabarin, a riot of song, dance, and specialities occur, Sir Hyam Rich having conferred on him a distinguished Order by the Government, and his daughter Betty being affianced to "some boy" in the person of Billy.

Many numbers run through the revue, particularly pleasing being "When the Roses Bid Summer Good-Bye," a duet well sung by Miss Eva St. Clair and Mr. Harry Darwood. "Honeymoon Fair," too, was a popular item, with a capital chorus and ensemble. The topical duet, "A Little Bit of Adam Is In Us All," as sung by Miss Rhoda Paul and Mr. Griff Hodson, made a very favourable impression. The former artist's sailor lad ditty, and especially (attired as an immaculate Johnny) "Oh, Girls, You Must Give In To the Men," gained warm applause. "Gay Paree" (Mr. Griff Hodson and chorus) also deserved the welcome bestowed. Mr. Griff Hodson as the financial Napoleon, caused plenty of amusement, his patter, and notably the impersonation of well-known public men and music hall stars, being much enjoyed. Miss Rhoda Paul was most successful in her many changes, and soon installed herself a favourite with the audience. Miss Eva St. Clair made a chic and pleasing Betty, and Miss Deb Dunia was excellent as "Napolean's" better-half, Lady Rich. Mr. Harry Darwood sang effectively as Reggie, and Miss Ethel Dent was good as Josephine. Ben Singer (Horace) and Joe Stephens (Herbert), as the servants of Sir Hyam, created much merriment with their amusing low comedy.

The dances are a noteworthy feature, and especially the terpsichorean efforts of Boris and Joseph. Les Parisiennes were graceful and expressive in their dance.

LAWRENCE AND PUBLICITY.

Mr. Vincent Lawrence, the well-known publicity expert, of 54, Chancery-lane, London, W.C., who, under the style of Lawrence & Fisher, has negotiated many successful press campaigns for film concerns, has now reorganised his business,

[*Photo, Hana.*

CAPTAIN VINCENT LAWRENCE, M.C.

and launched the Lawrence Publicity Service at the same address. This service, in connection with which Mr. Lawrence has the assistance of several efficient journalists, is intended for the exclusive use of members of the variety profession.

Armstrong and Howarth.

That popular pair, Armstrong and Howarth, who recently spent a most enjoyable holiday on their first trip to Paris, reappeared in town last week at Shepherd's Bush, and are this week at Chiswick. That excellent number, "Tired Eyes," sung by Tom, is proving very popular, and Tom, who writes all his own songs, tells us that Bert Terrell has made a big success with his number, entitled "Moonbeams."

SCARBOROUGH'S NEW FUTURIST CINEMA.

This magnificent house of entertainment, erected on the site of the Will Catlin's old Arcadia, and only commenced in October last, opened its doors to the public for the first time on Monday, when a large and representative audience assembled to make a first acquaintance with what is undoubtedly one of the largest, most novel, and up-to-date cinema houses in the country. The building seats somewhere about 2,500 people, and is most elaborately furnished and decorated, the lighting scheme being very effective and novel.

The screen, measuring 20ft. 6in., is of patent material, and is surrounded by black and gold curtains.

A gauze curtain, electrically controlled by the operator, does away with the brilliant white screen effect between pictures being drawn across the screen at the finish of each film and withdrawn at commencement of next.

Though designed principally as a cinema the stage is fully capable of accommodating light operas, pierrots, concert parties, etc. From every part of the house there is an uninterrupted view of the screen: there are no pillars, either in the capacious circle or below, this being due to modern cantilever construction.

An organ is being installed at a cost of £5,000. The organ pipes occupy the space at each side of the proscenium usually taken up by boxes. Externally, the new building, which forms one of a group of white glazed terra-cotta buildings (comprising the Futurist Cinema, the Arcadia Playhouse, and Café Restaurant) is massive and imposing.

The company has been fortunate in securing as manager of the Futurist Mr. Will Emerson, who has a 20-years' active association with the picture industry behind him. The musical director is Mr Sidney Freedman, A.R.A.M., L.R.A.M. who will lead the Futurist orchestra of 12 players. The organ will be played by Mr Horace Shephard, Mus.Bac., of Birmingham. The moving spirit of this new enterprise is Mr. W. Catlin, or, to give him his popular cognomen, Will Catlin, the King Pierrot.

ACTORS AT PLAY.

STAGE GOLFING SOCIETY v. OXFORD AND CAMBRIDGE G. S.

An interesting match took place at Stoke Poges during the week-end, when 16 players from the Stage Golfing Society met a similar number from the Oxford and Cambridge Golfing Society in a foursome match. The game ended very satisfactorily, for the alternate matches went to the "Footlight Favourites," while the remaining four games were won by the 'Varsity men.

The matches were all played under handicap, and in the majority of cases were very closely contested. Only one finished before the fifteenth green, and that was when Pope Stamper and Lauri de Frece beat W. Stewart Johnston and H. Bowman by 5 and 4.

Owen Nares and Ernest Graham (hon. sec. of the Stage Society) were beaten by S. H. Mugliston and Ernest Hutchinson, but had the satisfaction of taking their match to the last green before admitting defeat by 2 holes. Details:—

THE STAGE G. S.

Fred Leslie (+1) and Guy Saunders (3 (2 and 1), 1; Philip Simmons (Scr.) and Roy Royston (6), 0; Basil Foster (2) and Cecil Humphreys (8) (2 and 1), 1; Owen Nares (4) and Ernest Graham (8) (hon. sec.), 0; Pope Stamper (7) and Lauri de Frece (12) (5 and 4), 1; Oscar Asche (8) and Stanley Brett (10), 0; Spencer Trevor (12) and Austin Melford (16) (3 and 2), 1; Major Ian Hay Beith (8) and T. Weguelin (12), 0; Total, 4.

OXFORD AND CAMBRIDGE G. S.

J. S. F. Morrison (+1) and G. N. Pharazyn (Scr.), 0; A. C. Lawrence (+1) and J. Crab Watt (Scr.) (4 and 3), 1; F. W. H. Weaver (+1) and V. C. Longstaffe (Scr.), 0; S. H. Mugliston (Scr.) and Ernest Hutchinson (18) (2 up), 1; W. Stewart Johnston (Scr.) and H. Bowman (9), 0; C. V. L. Hooman (+3) and G. L. Mellin (+3) (3 and 2), 1; Capt. G. Lane (7) and Sir E. Marshall Hall (7), 0; A. C. M. Croome (+1) and W. Hargreaves (Scr.) (4 and 2), 1; Total, 4.

President's Cup at Beaconsfield.

The competition for the President's Cup of the Stage Golfing Society (presented by George Grossmith) was played at Beaconsfield, with the result that Richard Hatteras, handicap 9, won with net returns of 75 and 69, equals 144. Ernest Graham, handicap 8, hon. secretary of the Stage G. S., was second with 78 and 76, equals 154.

The Strand C.C.

Last Friday, at the Edgware Playing Field, the Strand Theatre Cricket Club accomplished a "draw" with the Vine-st. Police Eleven. The Strand Eleven was 148 for 2 (innings declared), while the police made 100 for 5. Mr. R. T. Crawford, captain of the Strand Eleven, encouraged by his team's performance against the Vine-streeters, is anxious to meet the Bow-street Eleven again soon. The Strand Eleven has been defeated only twice this year, and both defeats were at the hands of the Bow-street Police.

"THE ERA" FILM SECTION

TOPICS OF THE TRADE.

FAULTY SCREENING AT TRADE SHOWS.

FILMS JEOPARDISED THROUGH CARELESSNESS.

"A WEAK and niggardly projection." The foregoing phrase, spoken by the Dauphin in "Henry V.," came to our minds last week when watching the trade show of an excellent film, the exhibition of which suffered serious deterioration because of the manner in which the picture was projected. On several recent occasions we have witnessed this faulty screening at trade shows of films whose photographic quality, as we well knew, was excellent. The controllers of "Feature" subjects pay a considerable sum of money for the privilege of presenting them privately to the trade, but however fine the film, however efficient the orchestra, and however palatial the theatre, the whole presentation is jeopardised if the projection is not up to the standard expected from high-class cinemas.

But there are careless and otherwise inefficient operators, and there are operators who, normally careful when fulfilling their regular work of showing to the public for their own manager, looks upon the additional labour at trade shows as something in the nature of a nuisance which the tip it brings them does not compensate for.

CAUSES OF BAD PROJECTION.

Probably the commonest causes of bad projection arise from bad perforation of the film, a worn or incorrect Maltese cross, the presence of dirt and other foreign matter in the sprocket wheel, and faulty adjustment of the gate. But the speed at which the projector runs is also a matter of vital importance, and it is one which is entirely within control of the operator. He should so govern the speed of his projector that the various living objects on the screen should move with perfect naturalness, and in order to do this in the most convincing way, he should surely have something of the artist in his nature, or else make a close study of movement, particularly human movement.

There are very few pictures in which intimate attention on the part of the operator to rate of speed will not be of great advantage, though in some films, of course, the possible improvement is far more than in others.

The over-acceleration of the projector is an all too common fault, and is responsible for a good deal of damage to films, as well as deterioration of projecting machine.

We are not bringing any charges against film operators as a body, for we believe that on the whole they are a conscientious and hard-working class, but there are operators who do not exactly answer to this description, and it is to these that the examples of bad projection which have recently marked several trade show exhibitions is due.

ROUND ABOUT FILMLAND.

Filming a Sea Story—"Milestones": Motor Coach Station—Hepworth Pictures in France.

Filming a Fishing Fleet.

For "The Haven," Eden Phillpotts' sea story, which Gliddon-d'Eyncourt Productions are about to film, the company will go down to glorious Devon. At the little fishing village of Brixham, particularly, there will be much astir. The whole of the Brixham trawling fleet of fifty vessels has been engaged to take part in the picture, and practically all the villagers will become temporary film actors. A novel feature of the picture will be a number of scenes, actually taken at night of the fishermen at work and other incidents at sea. This night photography is made possible by the special mobile lighting equipment which is part of the company's organisation.

"Milestones": The Winning Word.

The first reader of the "Daily Mail" to send a postcard with the name chosen, from among 50,000 suggestions submitted for the London motor-coach station, which Mr. George Samuelson will open at the corner of High Holborn and Drury-lane in September, is Mrs. Edward Mann, a member of the "The Era" staff, who thus wins a hundred guineas. "Milestones" is the chosen name—a most appropriate one—and in suggesting it Mrs. Mann—who will receive the congratulations of many friends in filmland—supplies further evidence of the ready wit of the Irish.

From Medicine to the "Movies."

Arthur Booth, who plays opposite Phyllis Joyce in "Too Many Cooks," a new Minerva comedy, has lived almost entirely abroad. For many years he made France his home, studying music and acting in French plays. He originally intended to become a doctor, but the war interrupted his studies in this direction.

"The Beggars' Syndicate."

Minerva Films are now busy on a five-reel subject, entitled "The Beggars' Syndicate." It features Mary Patterson, Bert Darley, and Crispin Hay. Mr. Adrian Brunel, the producer, states that Miss Patterson is "a screen discovery possessing a very keen sense of humour and a quaint method of portraying character parts which is peculiar to herself."

Hepworth Pictures in France.

Gratifying success has attended the initial efforts of Mgr. F. A. Lambert, on behalf of Hepworth Picture Plays, Ltd., to place their pictures on the French market. After the first trade show—at which "Aylwin" (re-titled "Profanation" for this market) was presented, enquiries were not only received in this country, but also from Austria, Czecho-Slovakia, and Jugo-Slavia. Hepworths are making arrangements to place several other films on this market, including "Anna the Adventuress," "Once Aboard the Lugger," "Helen of Four Gates," "Alf's Button," "Sunken Rocks," "The Amazing Quest of Mr. Ernest Bliss," "The Forest on the Hill," and "The Nature of the Beast."

Maudie Dunham's Latest Part.

Zizi, Miss Maudie Dunham's latest screen rôle, is a little girl from the artistic quarter of Venice, and "Laughter and Tears," in which she appears, is a story of Bohemian life in Italy, from the pen of Adelqui Millar, who originally wrote it as a play, a tragi-comedy in five acts. "I have always played the dear little simple heroine," writes Miss Dunham from Holland, "but not this time. It is quite a different sort of part to the kind I have been accustomed to, but a very fascinating one, nevertheless." This picture represents Miss Dunham's first work after a long and enforced holiday, which was brought about by a bad motor accident.

Arthur Ashley.

Mr. Arthur Ashley, who has had much experience in the theatrical profession, has been appointed manager at the Melbourne Picture House, Leicester. Mr. Ashley was for four years at the Cinema, Derby, and then managed The White Hall, Derby, until he joined up. Since demobilisation he has been with the General Film Renting Co., and Wardour Films, Ltd.

"The Autumn of Pride."

Will Kellino's latest "Westminster" film, "The Autumn of Pride," in which Nora Swinburne and Mary Dibley have the leading feminine rôles, is to be trade shown on July 13. A great feature of this picture is, we hear, its depiction of English country, and particularly farm, life. "The Autumn of Pride," which is about 80 per cent. "exterior," in addition also contains a number of interesting, although not obtrusive, domestic animal studies. The story is based upon a novel written by E. Newton Bungey.

"Hush."

The theme of Clara Kimball Young's next big picture, "Hush," is, we are told, distinctly intriguing, although typical of controversy on social questions of the day. Actually it raises the question how much a husband is entitled to know of his wife's past. Gaumonts are announcing the trade show for Wednesday, July 6, at the Alhambra Theatre. It should be noted that it will be a morning show, and screening will commence at 11.15 a.m. prompt.

Palace Cinema, Ilfracombe.

The Palace Cinema, Ilfracombe, one of the Albany Ward circuit of theatres, re-opened on Wednesday last, after extensive structural alterations, and complete re-decoration. This cinema is now one of the most attractive in the West of England.

"El Dorado."

Marcel L'Herbier, whose last production for the Gaumont Company was the "Fine Art" picture, "Judgment of the Deep," is now busy in Spain producing "El Dorado." To help M. L'Herbier the French Ministry of Foreign Affairs instructed its Embassy at Madrid to do everything possible for the producer, and as a result of the Embassy's efforts the Spanish authorities gave him permission to take pictures in the historical monuments of Andalusia (Alhambra, the Cathedral, and the general life of Granada).

During Holy Week in Seville M. L'Herbier also obtained permission not only to film the processions, but also to allow his actors and actresses to take part in them.

MUSICAL SUGGESTIONS.

For Film "Musical Suggestions" see page 6.

DAA
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FORTHCOMING TRADE SHOWS.

LONDON.
The Plunger (Fox), New Gallery, 11, June 30.
Extravagance (Jury), Own Theatre, 10 and 3, June 30.
Brewster's Millions (Famous-Lasky), Super Cinema, 11, July 1.
Hush! (Gaumont), Alhambra, 11, July 6.

BIRMINGHAM.
Snub Pollard Comedies (Pathé), Own Theatre, 11 and 2.30, June 29.
Straight From Paris (Gaumont), Futurist, 11, June 29.
Straight From Paris (Gaumont), Own Theatre, 2.30 and 4, June 29.
The Blushing Bride (Fox), Scala, 11, June 30.
O'Malley of the Mounted (Famous-Lasky), Scala, 11, July 1.
Appearances (Famous-Lasky), Scala, 11, July 1.
In His Grip (Gaumont), Futurist, 11, Own Theatre, 2.30 and 4, July 6.

CARDIFF.
The Princess of New York (Famous-Lasky), Imperial, 11, July 1.
The Bait (Famous-Lasky), 16, Priory-street, 3, July 1.

DUBLIN.
Skirts (Fox), Carlton, 11.30, June 29.

GLASGOW.
In His Grip (Gaumont), Own Theatre, 11 and 2.30, June 29.
The Princess of New York (Famous-Lasky), Cinema House, 11, June 29.
Good Women (Jury), Own Theatre, 2.30, June 29.

LEEDS.
The Dream (Ideal), Cinema Ex., 11.40, June 29.
The Scarab Ring (Vitagraph), Cinema Ex., 2.30, June 29
The Lamplighter (Fox), Cinema Ex., 11.40, June 30.
Uncle Bernac (Phillips), Cinema Exchange, 11.40, July 5.
In His Grip (Gaumont), Cinema Exchange, 11.40, July 6.

LIVERPOOL.
Uncle Bernac (Phillips), Cinema Ex., 11, June 29.
Corinthian Jack (Butcher), Futurist, 11, June 30.
The Fortunate Fugitive (Fox), Scala, 11, June 30.
O'Malley of the Mounted (Famous-Lasky), Scala, 11, July 1.
Appearances (Famous-Lasky), Scala, 11, July 1.
Straight From Paris (Gaumont), Palais de Luxe, 11, July 6.

MANCHESTER.
Corinthian Jack (Butcher), Midland Theatre, 11, June 29.
Cinderella's Twin (Jury), Cinema Ex., 2.30, June 29.
Kill or Cure (L.I.F.T.), Cinema Ex., 11, June 29.
In His Grip (Gaumont), Deansgate, 11, Own Theatre, 2.30, June 29.
The Big Punch (Fox), Deansgate P. H., 11, June 30.

SHEFFIELD.
Straight From Paris (Gaumont), Union-st. P.P., 11, June 29.
The Kentucky Colonel (Wardour Films), Tivoli, 11, June 29
His Greatest Sacrifice (Fox), Electra Palace, 11, June 29.
What's a Wife Worth? (Jury), Own Theatre, 2.30, June 29.
Uncle Bernac (Phillips), Tivoli, 11, July 6.
In His Grip (Gaumont), Picture Palace, 11, July 5.

"THE BACHELORS' CLUB."

WITTY AND FINELY ACTED VERSION OF ZANGWILL'S POPULAR STORY.

Production ..... Ideal
Stars ..... All-star Cast
Type ..... Comedy-Drama
Length ..... Five Parts

"The Bachelors' Club," adapted for the screen from Mr. Israel Zangwill's story of the same name, is a fine specimen of British film—healthy in sentiment, cleverly constructed, with witty sub-titling, and delightfully acted by as fine a cast as we remember to have seen. "The Bachelors' Club" of the title is founded by Peter Parker, who, rather more than "fed up" by his portly and nagging spouse, makes himself scarce when he comes into a legacy of £6,000, assumes an alias, and becomes the first President of the club he has called into being. His associates in the venture—jolly fellows all—are Caleb Twinklepop, Israfel Mondego (a singer of the "exquisite" type), who has joined the club to get away from the neurotic females of his association, and young Paul Dickray, who, quarrelling with a harsh parent, seeks solace in the companionship the club affords. Things go famously until Cupid makes his appearance, then the bachelors thin out one by one, until, at the finish, only Peter Parker is left, and he beats a retreat when his whereabouts is discovered by his irate spouse, who bundles him back to home, sweet home. As mentioned, the acting is on the best plane. Messrs. Ben Field, Sydney Paxton, Ernest Thesiger, James Lindsay, Arthur Pusey, A. G. Poulton, and Misses Mary Brough, and Sydney Fairbrother all have excellent parts. The production as a whole is worthy of the highest praise.

[See our Film Markings.]

* * *

"CINDERELLA'S TWIN."

FAIRY TALE UP TO DATE.

Production ..... Metro
Type ..... Comedy-Drama
Star ..... Viola Dana
Length ..... Five Reels
Distributors ..... Jurys

"Cinderella's Twin" is an entertaining and dainty Viola Dana feature. The popular young star has a very suitable rôle, and she exerts the full strength of her delightful personality. Connie McGill, a romantically inclined little cook, cherishes as her hero Prentice Blue, a popular society bachelor. Prentice is anything but a rich man, but his social position makes him very desirable in the eyes of Connie's wealthy employer. On the youngest girl's eighteenth birthday a magnificent ball is given, and poor Connie, believing herself doomed to play the rôle of onlooker, suddenly finds herself transplanted to the glories of the ball-room, and there becomes the much-desired partner of Prentice Blue. Unfortunately Connie's god-mother in this instance was not of the fairy order, but the head of a band of crooks. Complications ensue in plenty after twelve o'clock, but finally the modern Cinderella finds that dreams do sometimes come true, and there is a happy ending.

* * *

"STRAIGHT FROM PARIS."

BRILLIANT STAR IN A PLEASING FILM.

Production ..... Equity
Type ..... Comedy-Drama
Star ..... Clara Kimball Young
Length ..... Six Reels
Distributors ..... Gaumonts

Clara Kimball Young scores another success in "Straight From Paris," which is lighter material than she is usually seen in. The story, a slight one, is not lacking in humour, while the photography is good, the setting being beautiful. The plot revolves round Lucette, a clever and fascinating milliner, who, while journeying to Paris on business, becomes engaged to Robert Van Austin, the only son of an American aristocrat. The latter is a snob of the first water, and when she learns that Lucette works for her living she refuses to consent to the marriage. John Van Austin, her brother, and a great admirer of Lucette, arranges matters satisfactorily for the young couple, and the pretty milliner's engagement to Robert is officially announced. Before long, however, she discovers that the man she imagines she loves is unable to content himself with one sweetheart. She breaks the engagement at a ball, realising finally that to be happy she must marry the real man—John Van Austin.

* * *

CARPENTIER-DEMPSEY FIGHT.

A one-reel film (1,000ft.) showing the work of the two principals in this absorbing sporting event was screened by the General Film Renting Co. at their private theatre on Monday afternoon, the 20th. The picture depicts in an interesting manner the relative methods of training adopted by the two principals, a slow-motion analysis of Carpentier's famous uppercut, together with a diagramatic development showing the effect of this stroke on the opponent is cleverly and uniquely worked out. The footwork of Carpentier, together with Dempsey's sparring practices, is convincingly demonstrated. So evenly matched appear the two men that Intelligence (shown humorously on the film as a figure of Mutt-like proportions, telephoning from eye to brain) is likely to be the determining factor in the result. This film was released for public exhibition on Monday.

[See our Film Markings.]

* * *

"KILL OR CURE."

DRAMA OF SURPRISE AND SENSATION.

Production ..... L.I.F.T.
Type ..... Drama
Stars .. Charles Campana and Beatrice Quaranta
Length ..... 5,000 feet

This production tells the story of one Raymond de Ortis, young, clever, resourceful and strong of physique, but haunted by fear of hereditary insanity. Even the laughing eyes of his fiancée Liliana cannot wean his mind away from this phantom of the brain. Eventually Professor Valenti, a famous specialist, conceives the idea of curing him by a dose of strong medicine, applied in his own way, and thus breaking through his apathy and lethargy. In the end it is made manifest that his thrilling adventures were all an elaborate practical joke. The photography is clear and aptly illustrative. The sensational scenes were well depicted and the acting of the principals was all that could be desired in the way of strenuous exciting temperamental acting, especially on the part of Mr. Charles Campana.

* * *

"BLACK BEAUTY."

INSTRUMENTAL IN SAVING GIRL FROM VILLAIN.

Production ..... Vitagraph
Type ..... Drama
Star ..... Jean Paige
Length ..... Six Reels

Vitagraph's latest super-production, "Black Beauty," is delightfully fresh and pleasing. Anna Sewell's "Autobiography of a Horse" is known and loved the world over, and the necessary details regarding the human beings in the story have been added to the film by Mr. and Mrs. George Randolph Chester. Thus we get the life of Black Beauty told by himself, and various incidents in the affairs of the family to which he belonged. Jean Paige is the dainty little old-fashioned heroine to the life, and she is well supported by James Morrison as her youthful lover. There is a splendidly presented hunting scene, and an excitingly staged finale. Here Black Beauty furthers her master's efforts to outwit the villain by leaping over a moving train, and thus winning a race for love's sake. Black Beauty is sure of admiration from all. He is an intelligent and beautiful animal, and plays his important rôle excellently.

* * *

"UNCLE BERNAC."

The Franco-British production of Sir Arthur Conan Doyle's famous novel, "Uncle Bernac," which the Phillips' Film Company screened recently, is an excellent one. The story tells how a young French nobleman, Louis de Laval, exiled in England because of the Revolution, returns to his native France to assist Napoleon's cause, which, after thrilling adventures with smugglers and spies, he is successful in doing. Louis is betrothed to Eugenie de Choiseul, who also secretly admires the great little Emperor, and he gains from her a promise to join him, even though her father scorns his political leanings. His uncle Bernac desires him for a son-in-law, regardless of the fact that his own daughter's affections have been given to a young conspirator against Napoleon. It is round the destinies of these young lives that the action of the story revolves.

TRADE SHOWS OF THE WEEK.

By "THE ERA" SPECIAL REVIEWERS.

The many scenes of splendour in the Court of Napoleon and in the camps are shown with an accuracy which will give the film an educational value as great as its dramatic one. Captain Rex Davis, M.C., is admirable in the part of Louis de Laval, and M. Chaumont, the Uncle Bernac, gives a brilliant piece of characterisation, as also does M. Drain as Napoleon. The rôles of the Empress Josephine and of the hero's pretty little sweetheart, Eugenie, are charmingly played by Mlle. Mussey and Mme Mierus respectively. The picture has many exciting situations, one of which is a fight to the death between Louis and his friends and a furious giant of colossal strength. The scenery and photography are first class.

* * *

UNIVERSAL COMEDIES.

NEW SERIES OF FIRST-CLASS LAUGHTER-MAKERS.

Production ..... Universal Comedies
Type ..... Comedies
Titles ..... "La La, Lucille," "Once a Plumber," "Everything But the Truth," "A Shocking Night," and "Fixed by George."
Stars ..... Eddie Lyons and Lee Moran
Length ..... Five Reels
Release ..... April to July, 1922
Distributors ..... The Herald Motion Pictures Company.

The art of comedy making is a difficult one, but in their new series of Universals, Messrs. the Herald Motion Pictures seem to have struck a gold mine. Each one shown on Tuesday, the 14th, has a coherent plot, free from slap-stick humour, and most wittily titled. The fact that they feature two popular favourites, Eddie Lyons and Lee Moran, will carry weight. For some inexplicable reason humour has always been abstracted from plumbers, though the need of them is by no means a joke. However, Edgar Franklin's magazine story, "Once a Plumber," has been capitally transferred to the screen, and tells how two young plumbers, having made a more or less honest fortune, aspire to enter society. With the help of a millionaire, whose water pipes they have to mend, they are given the opportunity, with disastrous and farcical results.

Even more farcical situations are found in "Everything But the Truth," which is a striking example of the fact that falsehood, like murder, "will out"! The fun is woven round two young couples, Mr. and Mrs. Jack Elton, married but a week, and Billy Hervey, about to be married to jealous, but pretty, Helen Gray. The fact that Billy will be ruined if he doesn't pay his stockholders a large sum of money fades into nothing compared to his fixing-up the happy home. Billy goes down to look at their future "nest," and is persuaded to drive Mrs. Elton, their next-door neighbour, supposedly to a neighbouring farm for eggs. Instead, they take a wrong turning, and get locked up together by an escaped lunatic. Fearing that no one will believe their tale, both tell indeed "everything but the truth," and divorce and disaster go hand in hand till the real doctor comes in the nick of time and tells the truth.

* * *

"IT'S A BEAR."

STORY OF A YOUNG SOCIETY MAN WHO WENT WEST.

Production .. Herald Motion Pictures
Type ..... Comedy
Star ..... Taylor Holmes
Length ..... Five Reels
Release ..... December 22, 1921

Shown on a recent occasion was a Taylor Holmes play, entitled "It's a Bear." As can be imagined there is plenty of laughter at Orlando Winthrop, a Boston graduate with a thirst for entomology, yet when he is turned loose on a wild Western ranch, his primitive manhood asserts itself. He goes to reorganise his father's sheep ranch, which is being despoiled by a rascally foreman. Armed with morning clothes, a dress suit, manicured nails and apparently a shy disposition, he appears to be fair game for sport. But Orlando differs. He evinces a capacity to eat tobacco, and outwits all attempts to show up his ignorance of Western ways. He out-bluffs the bluffers at poker, out-drinks the drinkers, and outrides the riders, and returns able to handle men, despite the fact that his new manners offend the society fiancée, whose engagement had been made by his parents. Incidentally, he has found "the only girl in the world."

* * *

"SACRED AND PROFANE LOVE."

ARNOLD BENNETT'S WORK. SCREENED.

Production ..... Famous-Lasky
Type ..... Drama
Star ..... Elsie Ferguson
Length ..... 6 Reels

A film of intense strength and realism, "Sacred and Profane Love" represents American screencraft at its highest level. From the play of the same name, by Arnold Bennett, it offers much food for thought. Elsie Ferguson achieves another great success as the heroine. She has handled the part delicately and humanly, and endowed the entire film with the charm of her quiet personality. As the incomparable Diaz, Conrad Nigel is a striking example of the right man in the right rôle. His two distinct studies of the pianist's character, the fêted artist and later, the almost repulsive absinthe fiend, are perfect portrayals. Particularly artistic are the sub-titles. The story centres round a young and beautiful girl who, brought up by a maiden aunt, and leading a secluded life, finds much time to indulge in misleading literature. As her hero she choses Diaz, a pianist whose fame is far-reaching. The meeting of the two is fraught with disaster, for the man and girl fall passionately in love. Later she wins fame as an authoress, finding Diaz in time to rescue him from a degrading end, and by the strength of her love makes him the great artist he had been in the past.

* * *

"THE BAIT."

SUPER-CROOK DRAMA.

Production .... Paramount (Artcraft)
Type ..... Drama
Star ..... Hope Hampton
Length ..... 4,700 feet

Maurice Tournier presented this super-crook drama by Sidney Tollerr, at a trade show on Friday, the 17th inst., at the Super Cinema with great success. Beginning with an exciting episode towards the end of the story wherein the super-crook's accomplice murders him to secure an incriminating document, which was intended by a reformed member of the gang to proclaim the innocence of the heroine, the story then harks back to the commencement showing the machinations of villainy which led up to this denouement. Joan Grainger, assistant in a jewellery store, is wrongfully accused of theft, convicted and then rescued from the prison van by the super-crook, who plans to marry her to a wealthy man in order to augment his depleted exchequer. Her exciting rescue by a young millionaire from escaped lions at a theatre and his desire to make her his wife, the united efforts of a miscellaneous assortment of scoundrels, reformed or otherwise, headed by Jack Carson, a part capitally played by James Gordon, to establish her innocence and foil the villain in chief, lead to the eventual happiness of the heroine. The photography, staging and acting are excellent. Hope Hampton is entirely charming and convincing as the persecuted, but ultimately happy heroine Joan Grainger (the "Bait"), and an impressive performance of the supercrook Bennett Barton, is given by Jack MacDonald.

FILM MARKINGS.

For the benefit of Exhibitors in London and the Provinces who are booking their programmes solely on our markings, we are in future giving further details. We would point out that the markings allotted to films in this section are given on their relative drawing power to showmen:—

Reference No. .. .. 6—10.

Suit high-class audience .....A | Suit sensational audience C
Suit average audience .....B | Suit any audience .....D

EXCLUSIVES.

Released.	Name.	Brand.	Description.	Feet.	Marks.	Suitability
July 4, 1921	The Bachelor's Club	Ideal-Bramble	Comedy	5000	10	D
Nov. 21, 1921	The Rent Collector	Vitagraph-Semon	Comedy	2000	9	B
Dec. 5, 1921	The Scarecrow	Jury's-B.K.	Comedy	2000	9¼	D
June 20, 1922	Romance	F.B.O.-Chet Withey	Drama	7225	9¼	A D
June 24, 1922	The Big Punch	Fox	Drama	4800	8¼	B
June 26, 1922	The Scarab Ring	Vitagraph	Drama	6000	8¼	B
June 26, 1922	Appearances	F.P.L.B.P., Ltd.	Melodr'ma	5374	9	B
June 27	Carpentier-Dempsey	1st National General	—	1000	9½	D
June 28, 1922	The Plunger	Fox-Walsh	Melodr'ma	4800	8¼	B
June 30, 1922	A Woman Of No Importance	Ideal-Clift	Drama	6000	9½	A B
July, 1922	The Dream	Ideal-Signoret Legand	Drama	5000	9¼	A D
July 10, 1922	The Princess Of New York	F.P.L.B.P., Ltd.	Melodr'ma	7000	9	B D
July 31, 1922	In His Grip	Gaumont-British Screwcraft	Drama	6000	9½	A B
July 31, 1922	What Is A Wife Worth?	Jury's-R.C.	Drama	5000	8¼	B
Aug. 14, 1922	An Unwilling Husband	Pathé	Comedy-Drama	5000	8¼	D
Aug. 17, 1922	The Place Of Honour	Stoll-S. Hill	Drama	6000	9¼	B D
Notknown	Shrewsbury	Ideal	Scenic-Interest	1600	9	D
Notknown	Fixed By George	Herald-Universal	Comedy	5000	7¼	B
Notknown	Human Stuff	F.B.O.-Universal	Drama	5000	8¼	B

OPEN MARKET.

June 23	Around The Town	Gaumont	—	—	8¼	D
Notknown	Graphic	Gaumont	—	—	9	D
Notknown	Pathé Pictorial	—	—	—	9	D
Notknown	Pathé Gazette	—	—	—	9	D
Notknown	Pathé Eves Film Review	—	—	—	8¼	B

ON THE ROAD.

PLAYS.

ABRAHAM LINCOLN. — June 27. T.R., Bournemouth; July 4. Playhouse. Liverpool.
AGAR.—June 27. P.G., Folkestone.
ARE YOU A MASON?—June 27. Liverpool; July 4. Halifax.
THE HOUR OF MIDNIGHT.—July 4, Prince's, Bradford.
AT THE VILLA ROSE. — June 27, P.O.W., Birmingham.
BABY MINE.—June 27. T.R., Birmingham.
BAYNTON SHAKESPEAREAN CO. (HENRY).—June 27. Pier, Eastbourne.
BEHIND THE SCENES.—June 27. Hip., Rotherhithe; July 4, Woolwich.
BLLETED.—June 27. Grand, Leeds.
BOOR AND PHILLIPS REP. CO.—June 27. Pal., Weston-super-Mare; July 4, Princess Pav., Falmouth.
BROADWAY JONES.—June 27. Palace, Walthamstow.
BROADWAY JONES (RED).—June 27. Pavilion, Weymouth; July 4, O.H., Harrogate (3), O.H., Scarboro' (3).
BROWN SUGAR (WALLS AND HENSON).—June 27. New Palace, Westcliff.
BUCCANEERS, THE.—June 27. O.H., Middlesbrough; July 4, Grand, Blackpool.
CAMILLE.—June 27. T.R., Leicester.
CARL ROSA OPERA CO. — June 27. Lyceum, Sheffield; July 4, Grand, Leeds.
CARLTON WALLACE (REP.) CO. — June 27. T.R., Norwich; July 4, T.R., Norwich.
CARMELLO.—June 27. Hulme Hip., Manchester; July 4, T.R., Torquay.
CIRCUS QUEEN.—June 27. Ilford; July 4, Croydon.
CORENTEZ AND HEATHER REP. CO.—June 27. Hip., Bilston.
DAWN OF HAPPINESS. — June 27 Hip., Salford; July 4, T.R., Smethwick.
DANE (HAMILTON) CO. — June 27 Court, Warrington; July 4, Palladium, Aberdare.
DBELL (W. L.).—June 27, T.R., Wexford; July 4, Athenæum, Enniscorthy.
DON'T WORRY.—June 27, Her Majesty's, Carlisle.
DORAN (CHAS.) SHAKESPEAREAN CO —June 27. Palace, Maidstone; July 4 Palace, Westcliff.
EDUCATION OF ELIZABETH.—June 27 West Pier, Brighton.
ELIZA COMES TO STAY (JACK ESMOND).—June 27. Palace, Tottenham; July 4, Palace, East Ham.
FACE AT THE WINDOW.—June 27 Grand, West Hartlepool; July 4, T.R., North Shields.
FAIRFAX (BETTY) CO.—June 27. T.R., Birmingham; July 4, Spa, Bridlington.
FANNY'S FIRST PLAY (CHAS. MACDONA).—June 27. Boro', Stratford.
FIND THE LADY.—June 27. T.R., Southwick; July 4, T.R., Aston.
FORBES - ROBERTSON, FRANK. — June 27. Royalty, Morecambe; July 4 O.H., Buxton.
FULFILLING OF THE LAW.—June 27. O.H., Blackpool.
GARDEN OF ALLAH.—June 27. Hip., Brighton.
GARROD (W. V.) REP. CO.—June 27 Grand, Walsall.
GET RICH QUICK WALLINGFORD.—June 27. Devonport; July 4, Richmond.
GIRL IN THE TAXI.—July 4 Aquarium, Yarmouth.
GORDON-HEATHER REP. CO. — June 20. Emp., Taunton.
HAPPY MAN.—June 27. G., Halifax; July 4, Hip., Huddersfield.
HER KINGDOM OF LOVE.—June 27 Grand, Lancaster.
HIS IGNORANT WIFE. — June 27 T.R., North Shields.
HIS LITTLE WIDOWS.—June 27. Theatre Brixton; July 4, Palace, Chelsea.
HOWITT (E. C.) REP. CO. — June 27. Grand, Lancaster.
IGNORANCE.—June 27. T.R., York.
"IT."—June 27, Palace, Halifax; July 4, Palace, Huddersfield.
JEFFERSONS, THE.—June 27, Gaiety, Douglas; July 4, Gaiety, Douglas.
JOYCE.—June 27, County, Shrewsbury.
KITTY FROM KENSINGTON.—June 27, Grand, Croydon; July 4, Col., Portsmouth.
LADY SLAVEY.—June 27, Empire, Preston.
LAURENCE (LEONARD) REP. CO.—June 27, Royal, Lincoln.
LODGE (PERCY) REP. CO.—June 27, Alex., Dovercourt.
LORD RICHARD IN THE PANTRY.—June 20, Hip., Birkenhead.
MAN FROM TORONTO.—June 27, Playhouse, Cardiff; July 4, Hip., Margate.
MARRIAGE BY INSTALMENTS. — June 27, Grand Pier, Weston-super-Mare (3), Runnacleve, Ilfracombe (3).
MANXMAN.—June 27, T.R., Leicester.
MICE AND MEN.—June 27, Royalty, Morecambe.
MILLANE (JOSEPH) REP. CO. — June 27, T.R., Leicester.
MISS JO.—July 4, Pleas. G., Folkestone.
MR. PIM PASSES BY (DUDLEY STUART).—June 27, O.H., Buxton (3), O.H., Harrogate (3); July 4, T.R., Yarmouth.
MUDDLER, THE.—June 27, Palace Pier, Brighton.
MY OLD DUTCH (CHEVALIER).—June 27, Hip., Poplar; July 4, Willesden.
MY SWEETHEART (L.M.A.)—June 27, T.R., Aston; July 4, Hip., Bury.
NOTHING STOPS CORNELIUS.—June 27, Pavilion, Ilfracombe (3), Queen's-Hall T., Minehead (3); July 4, Playhouse, Cardiff.
OH, BETSY.—June 27, Col., Portsmouth; July 4, Grand, Halifax.
O'MARA OPERA CO.—June 27, Gaiety, Dublin.
OSMOND (MRS. FRED) CO.—June 27, King's, Oswestry.
OTHER PARTNERS, THE.—June 27, Gaiety, Douglas; July 4, Gaiety, Douglas.
PETTY PEGGY (REDFORD AND RUSS).—June 27, T.R., Bury; July 4, Palace, Oldham.
PYGMALION (CHAS. MACDONA).—June 27, Boro. T., Stratford.
REMNANT.—July 4, T.R., Birmingham.
RIDDING OPERA CO., JOHN.—June 27, Grand, Luton.
ROMANTIC AGE (H. V. NEILSON).—June 27, O.H., Scarborough; July 4, Shakespeare, Liverpool.
ROYAL DIVORCE.—June 27, Rep., Nottingham; July 4, Grand, Hull.
SALTOUN (WALTER) CO. (N.).—June 27, P., Bradford; July 4, T.R., Leeds.
SALTOUN (WALTER) CO. (S.).—June 27, County, Reading; July 4, T.R., York.
SCANDAL.—July 4, O.H., Blackpool.
SEVEN NIGHTS IN LONDON (N.).—June 27, Prince's, Bradford; July 4, T.R., Leeds.
SEVEN NIGHTS IN LONDON (S.)—June 27, County, Reading; July 4, T.R., York.
SHELLEY (HERBERT) REP. CO.—June 27, Collins', London; July 4, T.R., Guildford.
SHERLOCK HOLMES (LEO TROOD). —June 27, T.R., Stockport.
SHOULD A HUSBAND FORGIVE?—June 27, King's, Oswestry.
SILENT WATCH.—June 27, Palace, East Ham.
* SPANISH ROMANCE.—June 27, Hip., Richmond.
* STEPHENS (DOT) REP. CO.—June 27, Coronation Hall, Ulverston.
* TIGER'S CUB (LEO TROOD).—June 27, T.R., Stockport.
THREE WEEKS (VINT). — June 27, Palace, Chelsea.
THWAITES REP. CO.—June 27, Palace, Redditch.
TRIP TO PARIS.—June 27, Elephant and Castle, S.E.; July 4, Granville, Walham Green.
* TWO LITTLE VAGABONDS.—June 27, T.R., Edinburgh; July 4, H.M., Carlisle.
* VERY IDEA.—June 27, R., Chatham; July 4, Grand Pier, Weston-super-Mare.
WHITEHEADED BOY.—June 27, Grand, Southampton; July 4, West Pier, Brighton.

REVUES.

* ALL ABOARD.—June 27, Hip., Ashton-under-Lyne; July 4, Alhambra, Barnsley.
ALL BLACK.—June 27, Palace, Euston.
BEAUTIES.—June 27, T.R., Dewsbury; July 4, Metropole, Manchester.
BRAN PIE.—June 27, P., Hull; July 4, Palace, Salford.
* BUZZ ALONG.—June 27, Hip., Mexborough; July 4, Hip., Ashton.
CABARET NIGHTS.—June 27, Osbourne, Manchester.
* CANDY GIRL.—June 27, Hip., Preston.
DEMOBBED.—June 27, Tivoli, Hull; July 4, Hip., Wigan.
DON'T WORRY!—June 27, Alh., Stirling.
* DREAM GIRL.—June 27, Emp., Middlesboro'; July 4, Hip., Aldershot.
EASTERN NIGHTS.—June 27, Woolwich.
* FOLLIES OF 1921.—June 27, Hip., Leeds; July 4, Palace, Manchester.
FOOTLIGHT FROLICS.—June 27, Hip., Eastbourne; July 4, Elephant and Castle, S.E.
HELLO! BLACKPOOL.—June 27, Leeds.
JACK IN THE BOX.—June 27, Grand, Brighton; July 4, O.H., Tunbridge Wells.
JOLLITIES.—June 27, Hip., Newcastle.
JOY BELLS.—June 27, Bolton; July 4, Nottingham.
KEEP GUESSING.—June 27, Hip., Norwich; July 4, Hip., Ipswich.
* KICK OFF.—June 27, Metropolitan W.
* KINEMA KID.—July 4, Palace, Chatham.
LADS OF THE VILLAGE.—June 27, Emp., Hackney; July 4, Emp., Chiswick.
* LIZZIE.—June 27, Hip., Bolton.
MIDNIGHT FROLICS.—June 27, Empire, Leeds.
MORE SPLASHES.—June 27, Hip., Eastbourne.
MOVIE MAID.—June 27, Empire, West Bromwich; July 4, T.R., St. Helens.
* MR. MANHATTAN.—June 27, Empire, Liverpool.
MR. TOWER OF LONDON.—June 27, Palace, Huddersfield; July 4, Hip., Keighley.
* MUMMING BIRDS.—June 27, Granville, Walham Green; July 4, Granville, Walham Green.
NOTHING DOING.—June 27, South London.
NOVELTY REVUETTE CO.—June 27, Fakenham.
OH! HARRY.—June 27, Palace, Watford.
OH, LAUGH!—June 27, Hip., Rochdale.
* PASSING SHOW OF 1921.—June 27, Grand, Blackpool.
PATCHES.—June 27, Emp., Finsbury Park.
RAINBOW GIRL.—June 27, Pavilion, Nottingham.
RAPID FIRE.—July 4, Wrexham.
* REDHEADS.—June 27, Hip., Rugby; July 4, O.H., Burton-on-Trent.
* REFLECTIONS.—June 27, Hip., Portsmouth; July 4, Hip., Southend.
ROMANY MAID, THE.—June 27, Crown, Eccles; July 4, T.R., Stockport.
SHE SLIPPED.—June 27, Empire, York.
SHIP AHOY!—June 27, Grand, Gravesend; July 4, Pavilion, Glasgow.
SHOW GIRL.—June 27, Queen's, Berwick.
SPANGLES.—June 27, Coliseum, Glasgow.
SPLINTERS OF 1921.—July 4, Hip., Liverpool.
STOCK-POT.—June 27, Empire, Islington.
STOP IT OFF.—June 27, Royalty, Barrow; July 4, Grand, Lancaster.
TICKLED TO DEATH.—June 27, Pavilion, Leicester; July 4, Hip., Salford.
TOP OF THE BILL.—June 27, Hip., Chesterfield.
WE ARE BUSY.—June 27, Palace, Heywood, Lancs.
WHAT A LIFE!—June 27, Queen's Pk. Hip., Manchester; July 4, King's, Longsight.
WHAT A NIGHT!—June 27, Hip., Leigh.
WHAT NEXT?—June 27, Pal., Salisbury; July 4, Weymouth.
*WHIRLIGIG, THE.—June 27, Grand, Birmingham; July 4, Emp., Birmingham.
WHIRLS AND GIRLS.—June 27, T.R., Hyde.
WONDERFUL NIGHTS.—June 27, Pavilion, Chorley.
* YES, PAPA.—June 27, Emp., Birmingham.

* Members of the Association of Touring Managers.

THE CLIFTON GALLERIES.

The inauguration of the Clifton Galleries, which was effected with every evidence of success on Saturday, the 18th inst., represents more than the mere opening of a dancing hall. There will, of course, be plenty of dancing done there, for the floor is excellent, and if the band is always as good as the orchestra (Prince's) which played on Saturday, the music promises to be ditto. Moreover, there will be private subscription dances every Tuesday and Thursday. But further interest is lent to the venture by reason of the fact that it is proposed to hold whist drives there on three evenings a week, viz., Mondays, Wednesdays, and Saturdays. Moreover, this hall, centrally situated at 14, Newman-street, Oxford-street, and of large capacity, will be always available in the day-time for rehearsals, &c. Mr. Clarence Green, who directs the new venture, is to be congratulated upon his enterprise.

"THE PAGIANTE."

The Catholic Play Society is now represented by an official organ; it is called "The Pagiante," and the first number—for June—has been published by the Faith Press, Ltd., Buckingham-street, Strand. It will appear quarterly, and the price is sixpence. The explanation given for the issue of the new publication is that it appears in response to many requests for such a magazine from the ever-increasing number of those interested in the systematic revival of religious drama. The contents include several interesting articles, amongst these being "Summer Plays," "Origins of Religious Drama," "Recent Religious Plays," "The Dressing and Make-up of Religious Plays," &c.

"THE ERA" LETTER BOX.

A stamped addressed Envelope must be enclosed with application for each Letter. No circulars or parcels admitted to this List. No addition or omission can be made to this List after 12 noon Monday. Whilst exercising all necessary care, we do not hold ourselves responsible for any loss sustained in connection with "The Era" Letter Box.

Abec, Miss Florence
Achurch, Miss Janet
Adkins, Mr. J. Stand
Ainley, Mr. Henry
Allen, Mr. N. F.
Anderton & Rowland
Angelina, Mdme. Alice
Anita, Lady
Ashton, Mr. Herbert
Astor, Mr. Eddie
Auber, Mr. Fred
Azuto, Miss Marie
Barber, Mr. H. H.
Barker, Mr. Granville
Bartone, Mr. Victor
Bateman, Miss Alya
Bateman, Miss J.
Beldon, Mr. Eric
Belling, Mr. Gilbert
Belmore, Mr. Harry
Benganin, Miss Doris
Bevans, Miss Violet
Birchland, Mr. Jack
Bloom, Miss Vera
Bordessa, Mr. P.
Bostock, Mr. Chas.
Bramgar, Mr. Frank
Brett, Mr. Stanley
Brewster, Miss Kitty
Brown, Mr. A.
Burge, Mr. Arthur
Burge, Mr. Monkey
Byron, Miss Maggie
Caldicott, Mr. T. H.
Calton, Miss Shelley
Cardiff, Mr. Max
Carlisle, Miss Alex
Carter, Mr. T. H.
Cavendish, Miss Jean
Charles, Miss Helen
Chisholme, Miss Madeline
Chopton, Mr. J.
Clark, Mr. Dane
Clarkson, Mr. Sydney
Cleveland, Mr. Stuart
Cody, Mr. F. W.
Cole, Mr. Lionel
Connor, Mr. Fred
Con oy, Miss Ida
Cooper, Mr. Thomas
Corri, Mr. Frank
Cowell, Mr. Clarence
Crawford, Miss Alice
Cregan, Mr. J.
Croft, Miss Annie
Curwen, Mr. Harry
Cutler, Miss Kate
Daly, Miss Barnella
Daly, Mr. Brian
Dan & Fitzgerald, Messrs.
Dane, Mr. Cyril
Daniel, Miss May
Davies, Mr. W. H. J.
Dawson. Miss Madge
De Bure, Esq.
De Carmo, Mr. Dick
Denny & Gordon, Messrs.
Derricke, Mr George
Dibdion, Miss Hettie
"Dollar Baby Co." (The Manager)
Dolph, Ontoiri
Dona, Madame
Donald, Mr. Peter
Donnett, Madame
Draycot, Mr. W.
Ducann
Duncan, Madame Isadore
Duncan, Mr. Wm. D.
Edmunds, Mr. E. V.
Edwards, Messrs. E. & Co.
Egerton, Miniature Marie
Elliott, Miss Beth
Ellis, Mr. Tea
Ellys, Miss E.
Elsom, Miss Isobel
Elworthy, Mr.
Eric, Mr. Fred
Esmond, Miss Maude
Faber, Mr. Reginald
Fasola, Mr. Gustave
Fenton, Mr. Barry
Fink, Miss Edith
Finlay, Mr. Charles E.
Fleet-Barrington, Mr. R. G.
Fisher, Miss Lillian
Fleming, Mr. Noel
Forbes. Miss Dolly
Ford, Miss Gene
Foskett. Mr.
Foster, Mr. F.
Fournel, Monsieur Eug.
Fox, Mr. Reginald
Fox, Mr. W. H
France, Mr. W.
Frewin, Mr. Harrison
Fryatt, Miss
Gastor, Mr. R. C.
George, Mr. A. E.
"Gerrard"
Ginner, Miss Ruby
Glenny, Mr. Charles
Good, Miss Ethel
Gordon, Miss Nina
Grantham, Miss Betty
Grayson, Mr. Arthur
Green, Mr. John
Gregory, Mr. George
Gurney, Mr. Edwin
Guy, Miss Nora
Hallard, Mr. C. M.
Hamilton, Miss Rosie
Hare, Miss Winifred
Harding, Mr. Lyn
Hargreaves, Mr. Wm.
Harker, Miss Daisy
Harman, Mr. Lindsay
Hartley, Mr. Jackson
Harven, William De
Harvey, Miss Marie
Harvey, Miss T.
Hawe, Mr. Jimmy
Hawking, Miss Iris
Hay, Mr. Ian
Hayden, Mr. Percy
Hill, Miss Evelyn E.
Hillgist, Miss M.
Hinton, Mr. J. Cook
Hoffe, Mr. Monckton
Hoffmann, Fraulein Eugenie
Hollis, Mr. Bert
Holloway, Mr. W. E.
Hope, Miss Jess
Hopson, Miss Violet
Houp-La, Mr. Richard
Hudson, Miss O.
Hughes, Miss B
Hugossett, Mr.
Hunter, Mr. R. G.
Huntley, Mr. W.
Hurley, Mr. W. L.
Hyde, Mr. Will
Iona, Mrs. A. F.
Irving, Miss Ethel
Irving, Mr. Frederick
Jerome, Chas.
Jerrold, Miss Mary
Jines, Miss M.
Judge, Mr. Jack
Keely, Mr. R. P.
Kennedy, Mrs.
Kingsley, C.
Kingston, Miss G.
Lacey, Mr. Will
Lamore, Mr. Harry
Lane, Mr. George
Lashwood, Mr. G.
Lawlin, Miss Kitty
Lawson, Mrs. Enid
Lee, Miss Auriol
Lee, Miss Jennie
Leedman, Mr F.
Le Dair, Miss Jean
Leigh, Mr. Bert
Leon, Mr. Henri
Len, Mr. Will
Leroy, Mr. E
Leroy, Mr. Paul
Lester, Mrs. G.
Levark, Miss Lean
Levey, Miss Ethel
Leyton, Mr. G.
Leywood, Mr. Bert
Linden, Mr. Max
Logan, Mr. Stanley
Lovegrove, Miss
Lovell, Miss Zoe
Luck Brothers, The
Lundy, Mr. H.
Macklin, Mr. Hughes
Magley, Miss Irene
Maresfield, Mr John
Markham, Miss Daisy
Marks, Mr. Stanley
Maxwell, Mr. Terence
May, Mr. Edw.
Maynard, Miss Dolly
Maynard, Mr. Percy
Mayne, Mr. N. Thorpe
McAudie, Mr. J. F.
McCrae, Miss Joan
McKeag, Mr. E. L.
McPhee, Professor
Meade, Capt. H. B.
Melbacks, The Musical
Merson, Mr. Horace
Merston, Mr. H. G.
Millen, Miss Ruby
Minto, Miss Dorothy
Mitchelson, Mr. Angus Hill
Monkman, Miss P.
Montefiore, Mr. Eade
Montesole, Mr. Max
Monteyle, Mr. R.
Moore, Miss Decima
Moore, Miss Hilda
Morris, Miss William
Morris, Mr. Dave
Morris & Waters, Edward, Messrs.
Moss, Mr. and Mrs. Arthur
Murray, Mr. Tom
Nash, Mr. George
Nestor, Mr. N.
Niblo, Mr. Fred
Nicholson, Mr. C. T.
Nolan, Mr. F.
Norman, V. Norman
Norris, Mr. C. E.
Norton, Mr. A. B.
Novello, Mr. Ivor
O'Byrne, Mr. Oby
O'Cready, Mr. W.
O'Donovan, Mr. Fred
Oswald, Mr. Harry
Oyra, Mr. Jan.
Parisi, Mr. Anthony
Passmore, Mrs. Jim
Peach, Miss M. A.
Pearce, Mr. Ashton
Perci, Mr. Harry
Peterman, Mr. J.
Polaski, Mr. S.
Potter, Miss Ada
Poulton, Mr. A. G.
Powell, Mr Temple
Practice, Mr. Mark
Price, Mr. C. Basil Burleigh
Probert, Mr. B. Blake
Quinian, Mr. T.
Radford, Mr. Harry
Raie, Miss T.
Ray, Miss Belle
Ray, Miss Nellie
Ray, Mr. Harry
Ray, Mr W.
Raymond, Mr. George
Raymond, Mr. J. Courtenay
Raymond, The Great
Rayne, Capt. P.
Rea, Mr. C. H. E.
Reeve, Mr. A
Recco, Mr. R.
Richards, Mrs. Frank
Richardson, Mr. A.
Robertson, Mr. J. Forbes
Robinson, Mr. Snell
Rolls, Mrs. E.
Royce, Mr. Arthur
Russell, Miss Ami
Russell, Miss Bab
Sandro, Vio.
Scott, Mr. S. Austin L.
Shakko, Mr.
Shannon, Mr. J. O.
Silbon, Mr. B.
Singer, Mr. B.
Skardon, Mr. C. H.
Smith, Mr. Sebastian
Smith, Mr. A. C.
Soo Ling Chung, Mrs.
Somers, Mr. Dalton
Somers, Mr. J.
Somerset, Mr. & Mrs.
Sommerset, Mr. C. D.
Staples, Mr. E. Staham
Stern, Mr. Sam
Sterner, Mr.
St. Ives, Miss Ivy
Strong, Mr. Oswald
Sutton, Pte. S. H.
Swain, Mr. Alfred
Swift, Mrs.
Sydney, Mr. T. E.
Taylor, Capt. Frank
Taylor, Mr. Granville
Taylor, Mr. R. B.
Tempest, Miss Marie
Temple, Miss Mollie
Thatcher, Mr. Fowler
Thompson, Miss Norah
Thonil, Miss Ivy
Thorne, Mr. E.
Thornton, Miss Violet
Tindall, Dr.
Tonzeau, Miss Gipsy
Tree, Miss Iris
Trehearne, Miss Kitty
Turnbull, Lieut.
Uifer, Mr. Richard
Ulmar, Miss Stella
Vallarino, Miss Ida
Vandyke, Miss Doris
Vere, Miss Grace
Vermont, Miss Yvonne
Vincent, Mr. W. G.
Vista, Madam
Vuire and Colley
Walter, Mr. Wyn
Ward, Mrs. D. E.
Waring, Mr. Herbert
Warrington, Mr. W
Washburn, Mr. Bryant
Watts, Mr. Alfred E
Whichelo, J.
Whitcliff Ten Trio
Whittaker, Mr L. K.
Wigan, Mr. Montague
Wilby, Mr. F. L.
Wilding, Mr. Harry
Wilkshire, Mr. V.
William, Mr. H. G.
Williams, Mr. R. A.
Willis, Mr. Hubert
Wills, Mr C.
Wilson, Mr. Joseph
Wingrove, Mrs. I.
Winskill, E.
Winter, Miss Jessie
Wood, Mrs. Hickory
Woodington, Miss Beatrice
Woodville, Mr. E.
Woolhelm, Mr. Eric
Worth, Miss Constance
Yates, Miss Gretchen
Yelding, Mr. Ralph
Yorke, Mr Percy
Yorke, Mr. Murray
Yule, Miss Rose

AMUSEMENTS IN SHANGHAI.

FROM OUR OWN CORRESPONDENT.

SHANGHAI, MAY 1.—That popular company, "The Denniston Players," paid their return visit early in the month. A happy combination, they made a pleasing tour of the East and Far East, and made many friends, with a repertoire including "Nightie Night," "Up in Mabel's Room," "Eyes of Youth," "Baby Mine," "The Lion and the Mouse," "Civilian Clothes," etc. Mr. and Mrs. Denniston were always prominent, a were also Mr. and Mrs. W. D. Howard. A praiseworthy feature was the attention paid to the smaller parts. Mr. Vaughan Morgan, David Belbridge, Reginald Wykeham, and Ray Clifton, each in turn, came to the front in some clever rendering during the repertoire. The same applies to the ladies, Miss Huxley and Miss Preston.

OLYMPIC THEATRE.—Following close on the heels of the Demnistons came Banvards' Musical Comedy Co., 1921, and for the first time for some years we had a good English revnesical comedy in "Plums for Picking," "Looking for Love," "Harem Belles," "Castles in Spain," "Girls and Giggles," &c., all ably produced by the clever comedian, Leonard Neville, and Conductor H. Judge Robinson. Neville is a good comedy artist. There was also a fine baritone, Ian MacLean, who was popular, and a charming pair of dancers in Adrian Ross and Winnie Godwin, who introduced a number of effective dances. Other popular members were Misses Isabel Horley, Viola Williams, Maud Lake, and Grace Feathers. Also Douglas MacLaren, who came on late in the season owing to an injury on leaving the ship at the quay. The old "Folly" player soon got on happy terms with the folks here, and although working under difficulties, one could easily see the cleverness of this gifted artist. The beauty chorus made a big hit.

LYCEUM THEATRE.—The Bandman Opera Company, 1921, have arrived under the personal supervision of "M.E.B." himself, opening with "Bran Pie" to a "standing room only" house. Each production since has been a triumphant success. These include "Buzz-Buzz," "Oh, Joy," "Tails Up," "The Better 'Ole," "Irene," and "The Kiss Call." Madeline Rossiter is the star of the company, and whether in song or dance, or at the piano, she is refreshingly original in all she does. There are several other clever ladies, especially Dolly Prince, Joan Penrose, Grace Barry, Doree Hanbury. Miss Prince made a brilliant showing in "Irene." Coming to the men, we have Eric Masters, forceful as a singer, and thorough as a producer; Leyland Holson, an old and tried Bandman favourite; Jack Crichton, a first-class comedian; Dan Mansfield, full of humour; and Jerry Verno, a pleasing and stylish light comedian. The chorus is tuneful and more than well dressed, the wardrobe being the best seen up here for some years. Tomorrow the company moves away from the Lyceum (to make room for the H. B. Waring Co.), to the Oympic, and are promising "The Maid of the Mountains," "The Shop Girl," etc.

BIRTHDAYS OF THE WEEK.

Happy Returns to—

Charles Darrell—Wednesday, June 29.
John Coates—Wednesday, June 29.
Charles Bignell—Thursday, June 30.
C. V. France—Thursday, June 30.
Tom McNaughton—Friday, July 1.
Maud Elmore—Friday, July 1.
Madge Titheradge—Saturday, July 2.
Haidee Gunn—Saturday, July 2.
Grace Arundale—Sunday, July 3.
Fred Allandale—Monday, July 4.
Harry Tate—Monday, July 4.
Whimsical Walker—Tuesday, July 5.
A. W. Bascomb—Tuesday, July 5.

That clever and charming company, Pan, fulfilled a welcome re-engagement at the Leas Pavilion, Folkestone, under the personal direction of Messrs. Joyce and Hinton. They come with fresh programmes brimful of frolic and fun. The company includes Misses Doris Merrette, Dolly Vincent, and Messrs. Leo Conricher, Leslie Hinton, Walter Bird, and Harry Joyce.

Miss Ruby Ginner and Miss Irene Mawer will give a special matinée at the Prince of Wales' Theatre on Friday, July 1. Included in the programme will be "My Heart Is In The Sea," by Ruby Ginner; scenes from "L'Enfant Prodigue," produced by Irene Mawer; and various interesting dances, song-dances, and rhymes.

"I'll swear upon that bottle."
—*Tempest, Act ii, Scene ii.*

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"Drink and fear not."
—*Henry VI., Act ii, Scene iii.*

HUDDERSFIELD ENTERPRISE.

Mr. Alfred Wareing's revival at the Theatre Royal, Huddersfield, last week of "The Gay Lord Quex," with Miss Irene Vanbrugh in her original part of Sophy Fulgarney, proved a popular success. As the manicurist whose efforts to save her foster-sister from the gay lord Quex lead them both to the brink of disaster, Miss Vanbrugh demonstrated that she is a polished mistress of her art, acting with both humour and pathos. The Lord Quex of William Kershaw was a clever performance, and Arthur Grenville supported him in an amusing manner as Sir Chichester Frayne. Dennis Renton was a capital Captain. As Muriel, Dorothy Cheston was a notable success. As the romantic Duchess of Strood Aimee Kemball won unstinted praise. Louise Holbrook gave a delightful representation of the Countess of Owbridge, Ethel Wellesley played well as Mrs. Jack Eden, and George Merritt was a dignified "palmist." On the opening night Miss Vanbrugh, who received a lovely bouquet at the close of the performance, made a short speech, in which she thanked the large and appreciative audience for her reception.

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By Bert Lee & R. P. Weston

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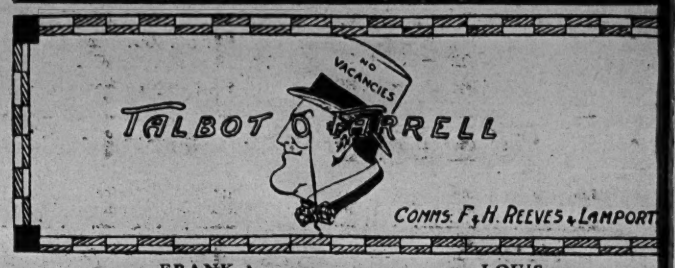

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Home again! America's gone dry, and we couldn't get any Ices when we landed here, so we're not quite happy yet! The Brussels Sprouts are fine!

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FIVE PEOPLE TIME 25 MINUTES

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Will you lend me your black coat and white gloves, am doing a whistling solo!

BILLY CARYLL

Starring in "Oh! Laugh."

We were in Stockport last week. No, I didn't say Stockpot! We were not in the Soup! There was a "R" in it. We were lucky! As an extra number Hilda gave a fine imitation of the Scottish Lanlady, "O' wha a meth!"

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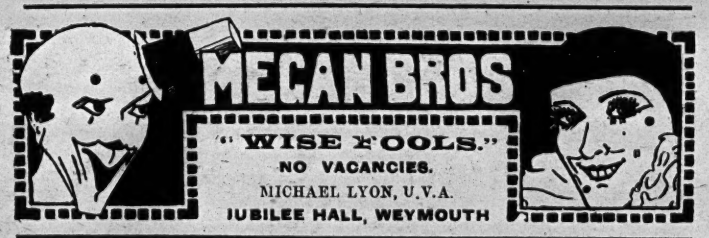

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On Monday, they asked me what had happened to the Crutches!

Gave a fine Hopping exhibition the last time I played Hammersmith! Very Good!!

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Pictures and Varieties.

THE HACKNEY EMPIRE.

Rehearsal at 12 noon for:—
George and Butcher, Wilf Burnand, Rosie Lloyd, Arthur Brough, Dan Leno, Junr., Deguchi Troupe, Bubbles.

WOOD GREEN EMPIRE.

Rehearsal at 12 noon for:—
Misguette and Mally, Millie Jillson, Hinsle, Buchanans, Lune and Shaw, Tom Clare, Edgar Curtis.

SHEPHERD'S BUSH EMP.

Rehearsal at 12 noon for:—
Nolan and Holt, Jovers, Westbrooks, Russell and Forrest, Caron Troupe, Mary Ann Clarke, Haley's Juveniles.

THE CHISWICK EMPIRE.

Rehearsal at 12 noon for:—
Company as booked.

CHATHAM EMPIRE.

Rehearsal at 2 p.m. for:—
Padis Trio, Estelle Rose, Austin Rudd, Syd Sydney, Bi-Bo-Bi, Ede and Forbes, Marjorie Hall.

BRISTOL HIPPODROME.

Rehearsal at 12.30 p.m. for:—
Kharum, Susie Marney, Marriott Edgar, Patti Loftus, Delino.

THE LEICESTER PALACE.

Rehearsal at 12 noon for:—
Elliott Savonas, Bond Rowell, Five Bombays, Beaucaires Butlers, Marie Goodwin.

MANCHESTER HIPPO.

Rehearsal at 10 a.m. for:—
Zomah, Corn and Neil, Alexander Prince. (Matinees Monday and Tuesday).

THE ARDWICK EMPIRE.

Rehearsal at 12.30 p.m. for:—
Yamayama Troupe, Graham and Cullen, Wells and Eclair Twins, Stewart Morton, Victor Andre, Murphy and Mack, Claude Gardner.

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NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required).

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please say so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artists.

ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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C. B. Cochran's Production "London, Paris and New York."

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Rehearsal at 12.
C. B. Cochran's Production "League of Notions."

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Rehearsal at 12.15.
Lily Long. Warsaw Bros. Kenna Bros.
Henry De Bray and Partner.
The Edwards Trio. Howard Rogers.
Sandy Rowan

CHELSEA PALACE.

Rehearsal at 12.
Walter Paskin to present "His Little Widows."
Kuba Quartette. Le Dair.

WATFORD PALACE.

Rehearsal at 1.
West End Productions, Ltd., to present "Broadway Jones."

WALTHAMSTOW PALACE.

Rehearsal at 1.
Arthur Rosebery presents "The Silent Watch."

EUSTON.

Rehearsal at 12.
Dick Ray to present "Kick Off."
Keyes and Kodey.

SOUTH LONDON.

Rehearsal at 12.
George French. The Jenkins Bros.
Doris Champion and Co. in "Our Liz."
Seven Little Stars. Sisters St. Vincent.
The Cardles.

EAST HAM.

Rehearsal at 12.
H. V. Esmond and Eva Moore's Company in "Eliza Comes to Stay."

TOTTENHAM.

Rehearsal at 12.
Will Garland presents "All Black."

EMPRESS, BRIXTON.

Rehearsal at 12.
Agnes Coxton. Russell and Durbin.
Six Heraldos. Hobart and Hobbs.
Emmelyn Walter. Barrie Seddon and Lady

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